



International Coalition of
SITES of CONSCIENCE

FROM BROWN V. BOARD TO FERGUSON: Fostering Dialogue on Education, Incarceration and Civil Rights

Intergenerational Dialogue Toolkit



About The International Coalition of Sites of Conscience

The International Coalition of Sites of Conscience ("the Coalition") is a worldwide network of historic sites, museums and memory initiatives that activate the power of places of memory to engage the public with a deeper understanding of the past and inspire action to shape a just future. The Coalition supports its members in many ways, including providing direct funding for civic engagement programs; introducing members to a global network of similarly minded sites, helping them establish best practices and new partnerships; organizing leadership and program development opportunities; offering dialogue training; and conducting strategic advocacy for individual members and the Sites of Conscience movement as a whole.

Learn more at www.sitesofconscience.org.

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About The Institute of Museum and Library Services (IMLS)

The Institute of Museum and Library Services (IMLS) is celebrating its 20th Anniversary. The Institute of Museum and Library Services is the primary source of federal support for the nation's approximately 123,000 libraries and 35,000 museums. Our mission is to inspire libraries and museums to advance innovation, lifelong learning, and cultural and civic engagement. Our grant making, policy development, and research help libraries and museums deliver valuable services that make it possible for communities and individuals to thrive.

To learn more, visit www.ims.gov and follow us on Facebook, Twitter, and Instagram.

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INTRODUCTION

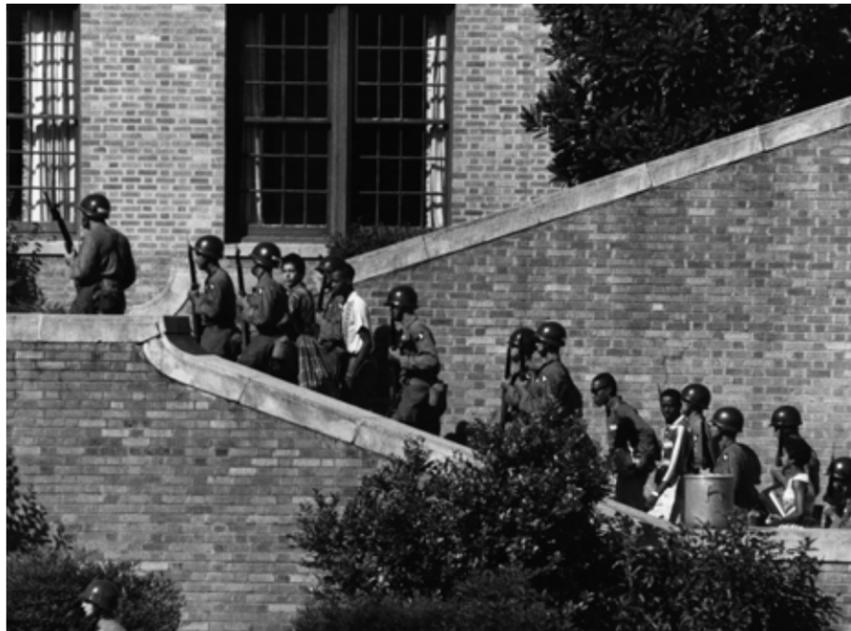
Back to School: Reversing the School-to-Prison Pipeline in America Today

The 1954 *Brown v. Board of Education of Topeka* Supreme Court ruling was a landmark decision that, on paper, ended years of legal separation of white and black students in US public schools. The ruling required that the disparity of resources and access that was rampant between white and black schools in districts across the country be eliminated. In practice, many state governments, particularly in the south, refused to comply with the order, forcing school administrators and even the US government to enforce the Supreme Court decision. Students like the “Little Rock Nine” in Arkansas became unwitting civil rights heroes simply by exercising their right to pursue a quality education.

The ruling remained controversial in the decades that followed; efforts to ensure that black children received equal education were frequently met with violence and intimidation. In northern cities, school districts adopted a series of desegregation tactics that exacerbated tensions in districts and neighborhoods. Some students were enrolled in mandatory busing programs that brought students from inner cities and predominantly black schools to white suburban schools and vice versa. While these programs did aid integration, they were also vehemently opposed and ultimately short-lived.

Today, despite the many gains of the civil rights movement, education inequity persists in systemic and debilitating ways in communities across the United States. Statistics from the Department of Education’s Civil Rights Data Collection reveal widespread and enduring disparities between students of color and their white peers.¹ In recent years, this has become increasingly apparent in the disproportionately high rate at which children of color face harsh disciplinary action and suspensions in schools. In 2013-14, black K-12 students were 3.6 times more likely to receive at least one out of school suspension than their white counterparts.² Often, students of color are then funneled into juvenile detention, a gateway into the adult prison system.³ This phenomenon, in which children of color are suspended or even arrested on school grounds, is so common it is known as the school-to-prison pipeline. Sixty-four years after *Brown v. Board of Education*, schools remain unwelcome spaces for minorities.

In 2015, with the support of 11 members of the International Coalition of Sites of Conscience (the Coalition), including the *Brown v. Board of Education* National Historic Site and the Little Rock Central High School National Historic Site, the Coalition received funding from the Institute of Museum and Library Services to create dynamic public engagement programs focused on youth with the goal of fostering much-needed dialogue on race, education equity and incarceration in the context of civil rights history. The resulting three-year project, *From Brown v. Board to Ferguson: Fostering Dialogue on Education, Incarceration and Civil Rights*,



The “Little Rock Nine” are escorted inside Little Rock Central High School in 1957 by troops of the 101st Airborne Division of the United States Army.

Photo credit: By US Army - US Army, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=2805207>

grounds conversations about race and education equity in local communities across America, giving youth a rare platform to share their experiences and enact tangible change in their neighborhoods.

History has taught us the importance of amplifying the voices of young people. Many activists in the civil rights movement were young, but they pursued equality and laid bare the injustices of segregation. Today, however, critical conversations around the issue of education equity and race are most often held with adults and parents, leaving students and young adults on the sidelines. Through this project, Sites of Conscience provide the gathering spaces these young people so desperately need. Not only do they provide platforms for youth to be heard, but they equip them with a historical perspective and organizing strategies so that their voices are as clear and as effective as they can be.

In this toolkit you will find the facilitated dialogue models developed as part of this project by the 11 participating sites. The models use site-based history to address specific issues around the themes of race, education equity and incarceration, and offer strategies for engaging youth in difficult conversations and assisting them in facilitating their own dialogue programs. Each program model includes an explanation of the site’s methodology, step by step instructions for hosting a unique dialogue experience, and lessons learned. Facilitators using this toolkit can mix and match instructions and methodologies to meet their goals. Evaluation forms are included at the end of the toolkit.

This toolkit is one of two which will be produced before the project ends in 2018. The second toolkit will feature dialogue-based community engagement models created by youth at the 11 member sites during the second phase of the project. Together the toolkits will help other Sites of Conscience, as well as social justice and youth organizations, design dynamic dialogic programming around issues related to race and education – allowing the project’s reach to be both deep and wide. We are proud to be a part of this cause, for in the words of Nelson Mandela – no stranger to the effects of segregation – “Education is the most powerful weapon which you can use to change the world.”

Tramia Jackson

Program Associate, Methodology and Practice
International Coalition of Sites of Conscience
September 2017

¹US Department of Education, Office for Civil Rights, “2013-2014 Civil Rights Data Collection: A First Look Report,” US Department of Education (Washington, D.C., 2016), accessed on June 12, 2016, <https://ed.gov/about/offices/list/ocr/docs/2013-14-first-look.pdf>

²Ibid.

³American Civil Liberties Union, “School-to-Prison Pipeline,” aclu.org, accessed on September 27, 2017, <https://www.aclu.org/issues/juvenile-justice/school-prison-pipeline>

SITES OF CONSCIENCE DIALOGUE

Why Dialogue?

By: Sarah Pharaon

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Sites of Conscience Dialogues are transformative experiences for site visitors, inspiring thousands of participants each year to explore the parallels between past and present, build bridges of understanding and, ultimately, take action on pressing social issues.

Our nation is at a critical juncture. The widespread outrage over the deaths of black youth has drawn national attention to the array of challenges young people of color face in school and at the hands of law enforcement officials. The cases of Trayvon Martin, Jordan Davis, Michael Brown – all teenagers at the time of their deaths – have ignited a national conversation on the abuses young men and women of color endure and the debate has reached a vitriolic pitch. In this polarized environment, museums – rhetoric-free spaces grounded in historic truths – are uniquely positioned to serve as civic spaces where all members of the community can engage in dialogue on the racial achievement gap, disproportionate levels of incarceration, school discipline of young people of color and related civil rights issues.

Sites of Conscience Dialogues take place every day at hundreds of sites around the world and are unlike standard visitor participation programs. Through a carefully crafted series of questions and activities, trained facilitators guide participants through the content of a site, connecting past and present in profound and personal ways. By grounding controversial conversations – on subjects such as education equity and mass incarceration – in the historical truths exhibited at the sites, trained facilitators build a non-vitriolic environment for difficult discussions while encouraging active and open participation.

Sites of Conscience Dialogues can be the first steps in developing a common social identity that unifies a divided community. Sites can serve as catalysts for communities to identify and address shared tensions, laying the foundation necessary for community members to repair the social fabric.

People from different communities and/or perspectives often form more substantial connections with one another as a result of Sites of Conscience Dialogues. Facilitated dialogue inspires freedom of expression and models enhanced civic interaction by encouraging participants to identify and challenge their own assumptions about social issues. By engaging in dialogue, people who have different perspectives and experiences often discover a more expansive understanding of “truth” than they had previously. Often the encounters foster a new sense of empathy and trust that enables people with diverse backgrounds to develop unique strategies for effective social change and to advocate for policy change at local, regional and national levels.

Sites of Conscience Dialogues serve all ethnic, religious and social groups, with a particular focus on marginalized populations.

Every day, young minorities in communities across America are experiencing the racial achievement gap, disproportionate levels of incarceration, and harsh school discipline; all forces that impact their lives. Determined to tell their sides of the story, young people are already organizing, but with little or no support from outside groups. *From Brown v. Board to Ferguson* taps into this need by bringing young people into dialogue with law enforcement officials, educators, school officials and other stakeholders. In the context of civil rights history, *From Brown v. Board to Ferguson* dialogues provide both the space for young people to express themselves on issues that affect them in their communities and the tools to be effective advocates for equality and justice for decades to come.

Dialogue About and Across Race: Observations from the Field

By: Tammy Bormann

Principal
TLB Collective

In pursuit of social justice and equity, people in the US have engaged in dialogue about race, racism and racialized systems for decades. We have learned that well-facilitated dialogue processes, characterized by a spirit of humility and willingness, can create the physical and psychosocial spaces necessary for people to name and examine the intersections of racialized social structures, policy, practice, values and lived experience. Such learning has motivated many people to work together to dismantle the systems of power, privilege and domination that hold racism in place. Dialogue about race and across race, however, requires attention to three key factors: the facilitator(s); the content; and the process. Using this framework, we offer the following observations from the field.

Facilitators and Facilitation

SERVANT LEADERSHIP

A dialogue facilitator serves the group’s learning – but does not control it – by 1) choosing an effective stimulus (eg., book, article, film, exhibit, poem, group activity); 2) guiding an equitable process that enables all participants to share the truths of their lived experiences; and 3) modeling a spirit of inquiry and intentional openness.

PERSONAL PREPARATION

The historical and contemporary complexity of race in the US requires facilitators to have invested ample time reading, studying, reflecting and engaging their own learning to understand the dynamics of privilege, power and oppression in a racialized society. It is critical for dialogue facilitators to recognize their own social location; develop deep awareness of how their social location informs their work as facilitators; and recognize how social location and its inherent hierarchies shape the dynamics within groups they facilitate.¹

IDENTITY, NEUTRALITY, IMPARTIALITY

While dialogue facilitators are often expected to be neutral or impartial, the issue of race renders such a commitment impossible. Facilitators cannot separate themselves from their own social identities and their lived experiences of privilege and disadvantage. Moreover, race-based dialogue is not a neutral or impartial endeavor because it begins with the recognition that race and racism are sources of deep social divisions and are thereby worthy of dialogue. The intention of most race-based dialogue processes is to help participants recognize and respond to the consequences of race and racism in their lives.

Rather than feign impartiality or neutrality, facilitators can name their own social identities and acknowledge that their views and experiences are shaped by these



Photo credit: Missouri History Museum



A dialogue session, Missouri History Museum, Fall 2016.

YOUTH LEADING THE WAY: ASSISTING YOUTH IN FACILITATING DIALOGUES

Site of Conscience

Missouri History Museum (St. Louis, MO)

Founded in 1866, the Missouri Historical Society is the oldest chartered non-profit organization in Missouri. The Missouri History Museum is recognized in the St. Louis region as a space for open conversation and reflection on the ways in which our collective past influences our community today. The Museum's programming has consistently addressed historical inequity in housing, education, employment, and health; the displacement of African American communities; the intersection of race and governance/policing; and numerous other topics. In the wake of the unrest in Ferguson, the Museum hosted several town hall-style programs, becoming a space for difficult community conversations in a time of heightened tensions. The Museum's award-winning Teens Make History program also wrote and performed the short theatrical piece, #Ferguson. The Museum continues to address issues of race in St. Louis in the exhibition, *#1 in Civil Rights: The African American Freedom Struggle in St. Louis*, which examines the story of the struggle for African American equality in St. Louis from 1819 through Ferguson.

Community Partner

FOCUS St. Louis (St. Louis, MO)

FOCUS St. Louis® is the region's premier leadership organization. FOCUS prepares a diverse base of leaders to work cooperatively for a thriving St. Louis region through experience-based leadership training, civic issue education and public engagement initiatives. FOCUS St. Louis's eight signature leadership programs prepare individuals as part of an influential network of committed citizens who are working individually and as a group to change the region for the better. FOCUS also seeks to encourage vigorous dialogue and debate on a wide variety of public policy issues that are critical to the health and prosperity of the region. As a neutral convener and facilitator, FOCUS connects over 8,000 leadership program graduates and others throughout the region to deliberate on critical regional issues in a trusted, non-partisan space. In Fall 2015, FOCUS assisted the Ferguson Commission in its role of closing down as a formal Commission and planning next steps for the continuation of its work, now as Forward through Ferguson. In May 2016, began serving as the Executive Director of the Missouri Supreme Court's Commission on Racial and Ethnic Fairness.

Primary Audience

High school and college youth, adult museum-goers

Goals

- Introduce a group of youth to the process of facilitated dialogue.
- Give the group an opportunity to practice their facilitation skills across four dialogue sessions.
- Deliver four intergenerational dialogues on race and education.
- Engage the group in a subject that affects their community and provide them with information and skills that they did not previously have.

Dialogue Model and Mechanics

LOCATION: Classroom space at the Missouri History Museum

DATE AND DURATION:

- **Orientation:** August 21, 2016, 11am-4pm
- **Session 1:** September 21, 2016, 7-8:30pm
- **Session 2:** October 12, 2016, 7-8:30pm
- **Session 3:** October 20, 2016, 7-8:30pm
- **Session 4:** November 16, 2016, 7-8:30pm

MATERIALS:

Large sticky sheets (for posting the dialogue prompts on the walls and writing the group agreements), markers, evaluations, pens, cups/water and candy

EXTERNAL INFLUENCERS:

This session took place shortly after the presidential election, which heavily influenced the dialogue. Many people expressed experiencing raw emotions, and one participant noted that she wasn't even sure she was emotionally or physically up to coming that evening, but that she felt it was important. While there was clearly a level of fatigue, people also seemed keyed up and ready for action. Comments about the election results sometimes related directly back to the topic of education (e.g. questions about how the new administration would change the school landscape and the experience of students of color), but at times it also veered off into general venting. This presented the facilitators with two challenges. One challenge was ensuring that a safe space was maintained for expressing viewpoints for people on both sides of the political spectrum. The other challenge was honoring the participants' need to discuss the political climate while keeping the dialogue focused and synthesizing the various directions it went in.



Participants in the youth-led dialogue at Missouri History Museum.

ATTENDEES:

- Four youth facilitators (referred to as "facilitators" or "leaders"): One African American male, one African American female, one white male, one white female. All facilitators were high school juniors or seniors. The four youth worked in pairs alternately as facilitators and participants.
- Three adult facilitators, who recorded notes but did not lead the dialogue.
- Ten participants (friends and family of the facilitators, as well as members of the general public): Participants ranged in age from 15 through mid-70s. Two of the participants were African American.

Dialogue Format

WELCOME AND GROUP AGREEMENTS (10 minutes)

The facilitators welcome the group and thank them for coming, explain the *Brown v. Board to Ferguson* project, and ask for input on group agreements. Group agreements generally include respecting the personal experience of others, confidentiality, not judging, saying "ouch" and "oops" to indicate objections or retract a statement, and being respectful.

PHASE 1: COMMUNITY BUILDING (10 minutes)

The facilitators ask the participants where they went to high school. This is also known as the "St. Louis question," which can be simply a means of connecting with people, but is also understood to be a way of sizing up someone's position within the community in terms of class and economic status. In addition to the name of the school, facilitators ask participants to mention the racial makeup of the students and faculty.

PHASE 2: SHARING OUR OWN EXPERIENCES (20 minutes)

Facilitators ask the participants to explore their personal school experiences in more detail.

- Did your teachers look like you?
- How did that influence your experience in the classroom?
- Were you a part of the St. Louis desegregation program? If so, how did that affect your experience as a student?

PHASE 3: EXPLORING BEYOND OUR OWN EXPERIENCES (30 minutes)

Facilitators reveal five dialogue prompts that had been covered on the walls. They ask the participants who had not spoken much to read them out loud. The prompts include:

- Across age groups, black students are three times more likely than whites to be suspended.



Discussing race, youth and education equity at Missouri History Museum.

- While boys make up the large majority of students who are suspended (about 8 in 10), about 12% of black girls are suspended, and 7% of Native American girls are suspended. That's a higher rate than that of white boys (6%).
- Black students make up about 16 percent of enrolled students, but make up more than a quarter of all students who are referred to the police.
- 70% of students involved with "in-school arrests" or referred to law enforcement are black or Latino.
- Black and Latino students are twice as likely to not graduate high school as white students.

Invite participants to consider the statements and share which ones they find most surprising or disturbing. Discussion questions include:

- Does this information change or affirm your perspective on the school system?
- Do you draw any connections between this information and the prison system?

The facilitators approach this as an open dialogue, letting the participants take it in various directions and breaking in only to refocus if necessary, or occasionally to open up opportunities for participants to speak if someone else was monopolizing the discussion.

PHASE 4: SYNTHESIZING

(15 minutes)

Facilitators check in on how participants are feeling and what resonated with them as the dialogue wrapped up. They also ask for participants' thoughts on actionable ideas for their own schools and communities.

WRAP UP AND EVALUATION

(5 minutes)

Facilitators thank the participants for their time, energy and willingness to engage. They also hand out evaluations and ask participants to fill them out.

POST-DIALOGUE

(10 minutes)

Adult facilitators meet with youth facilitators to review how the youth feel it went and offer feedback.



A youth facilitator leading a discussion.

Photo credit: Missouri History Museum Missouri History Museum

LESSONS LEARNED

DEVOTE APPROPRIATE TIME TO SHARED CONTENT

It would have been greatly beneficial to have at least one session with the youth facilitators to focus on the shared content rather than the facilitation process, especially as the content relates to local issues. While the youth were provided with resources for reference, having more authority over the content would have taken their facilitation skills to the next level.

A CONSISTENT CORE GROUP IS IDEAL

Some sessions had better representation across age and race than others. It was difficult to get the same people to all four of the dialogue programs, but it would have been helpful to have a consistent core group that could offer comparative feedback on the youth facilitators, as not all of the youth facilitated each program.

COMMON YOUTH FACILITATOR SHORTCOMINGS

All of the facilitators demonstrated room for improvement in several key areas: not interjecting personal opinions; being more aware of how participants are feeling, both when they enter the room and as the dialogue progresses; synthesizing the various directions that the dialogue goes; making sure all voices are heard; and understanding how to cut participants off if they are taking up too much of the session time. These lessons were emphasized in the orientation process, but more practice is needed.

INVITE OPPOSING VIEWPOINTS

There was a missed opportunity to invite in opposing views. In the session featured here, the older participants became noticeably quieter when the discussion turned to the presidential election results, and the facilitator, who knew them personally, noted afterward that they are more politically conservative and may have felt uncomfortable.

PHYSICAL SPACE MATTERS

It is important to consider all aspects of the space that is being used. In this case, the room was ideal in terms of size, but the air conditioning was loud and compromised some participants' ability to hear well.



Bus hood and bus seat collage work by students at Studio 345's Summer Session. Inspired by dialogue on education equity and the school-to-prison pipeline with Levine Museum of the New South.

Photo credit: Kamille Bostick

EDUCATION EQUITY AND THE SCHOOL-TO-PRISON PIPELINE

Site of Conscience

Levine Museum of the New South (Charlotte, NC)

Levine Museum of the New South (Charlotte, NC) was founded in 1991. An interactive history museum that provides the nation with the most comprehensive interpretation of southern society post-Civil War, Levine Museum's mission is to engage a broad-based audience in the exploration and appreciation of the diverse history of the South since 1865, with a focus on Charlotte and the surrounding Carolina Piedmont. The Museum collects, preserves, and interprets the materials, sights, sounds, and ideas that illumine and enliven this history. The Museum presents opportunities for life-long learning and provides historical context for contemporary issues and sees itself as a community forum for thoughtful discussion.

Since 2004, with the launch of its exhibit *COURAGE: The Carolina Story that Changed America*, which focused on the Carolina roots of the *Brown v. Board of Education* case, Levine Museum has pushed its community to consider how education equity has or has not been achieved. Because Charlotte, NC, was the test case for using busing to desegregate schools in the 1970s, Levine Museum's exhibits and programming often detail the challenges and triumphs of desegregation, integration and re-segregation. Additionally, in February 2017, Levine Museum launched the exhibit *K(no)w Justice K(no)w Peace*, a community-curated exhibit that looks at the protest, policing and community response in the aftermath of officer-involved shootings.

Community Partner

Studio 345 (Charlotte, NC)

Studio 345 is a free, creative, out-of-school youth development program using Digital Photography, Digital Media Arts, and Multimedia Design to educate and inspire students to stay in school, graduate and pursue goals beyond high school. A program of the Arts and Science Council of Charlotte, Studio 345 provides unique experiences for high school students in Charlotte-Mecklenburg schools while fostering a sense of belonging and interconnectedness. Students in the program are taught and mentored by professional working artists and through their experiences in the arts and beyond, students gain invaluable experiences enabling them to become creative risk-takers and craftsmen while growing emotionally, intellectually and artistically.

Studio 345 has worked with students on a variety of projects that expose them to issues of civic engagement, social justice and understanding how contemporary and historic issues affect their daily lives. It has worked on projects involving dialogue with Levine Museum of the New South and groups throughout Charlotte seeking to help students find their voice and grow their artistic and personal talents.

Primary Audience

Middle and high school teens, adults and senior citizens

Goals

- To increase awareness of the issues facing historic and contemporary education.
- To have participants connect across difference and explore perspectives other than their own.
- To engage in dialogue as a learning tool.
- To be empowered to act to improve their education or the education of others around them.
- Additionally, the dialogue will inspire the creation of art (photography, videography, visual art, poetry/spoken word, etc.) in response to the issues related to the school-to-prison pipeline.



Students in Studio 345 tour *Cotton Fields to Skyscrapers* at Levine Museum and read about segregated schools in Charlotte.

Photo credit: Dawn Anthony/Studio 345

Dialogue Model and Mechanics

LOCATION: Levine Museum of the New South

DATE AND DURATION: May 2016-Winter 2017; 75 minutes

MATERIALS: Index cards, golf pencils, white board markers or chart paper, pens

TERMS:

- **Education Equity:** Quality and access to education across racial, socio-economic demographics
- **New South:** the Southeastern US since 1865

Shared Content

- "Education Equity and the School-to-Prison Pipeline" is comprised of three dialogues. The first session, outlined here, allows students to tour Levine's main exhibit (*Cotton Fields to Skyscrapers*) to examine how education has changed in the New South since Reconstruction and the opening of the first public schools.
- School and Prison Statistics (incarceration statistics from <https://www.prisonpolicy.org/reports/pie2016.html>)
- ACLU – Locating the School-to-Prison Pipeline Fact Sheet https://www.aclu.org/files/images/asset_upload_file966_35553.pdf

Dialogue Format

PHASE 1: ORIENT FOR EXPERIENCE

(5 minutes)

The facilitators greet participants and explain the purpose for the dialogue which is to explore education equity and its long-term effects. Facilitators then introduce the dialogue format as "an opportunity for group learning through shared experiences and listening about past assumptions." Facilitators then ask participants to introduce themselves, to share their names and where they grew up, and to answer the question, "What do you feel like a good education does for students?" Facilitators should explain that dialogue is an ongoing learning conversation and not a lecture, discussion or a debate.

Facilitator should ask the group members to read the following written guidelines out loud and discuss what each means:

- Use "I" statements. Speak from first person experience/opinion and avoid "them," "they" or "you" sentences.
- Suspend judgment. Hold off on judging ideas and/or people by their ideas during dialogue.
- Don't be afraid to change your mind. You may hear some things that make you rethink what you thought you knew. It's OK to think differently.
- No one is an expert on anyone else.
- As part of this process, facilitators should also ask, "Do we need others?"

PHASE 2: SHARING OUR OWN EXPERIENCES

(35 minutes)

Facilitators should ask students to walk through the exhibit and take notes on what they see that stands out to them. Upon gathering again, facilitators ask the participants to explore, in pairs, their personal school experiences in more detail. Questions posed may include:

- What one word are you left thinking or feeling after going through the exhibits?
- What things have changed in education? Have these changes made things better or worse? Why?
- What do you feel is the value of an education?
- How did access to education, or lack of access, affect people in the exhibits? How does it affect people today?

PHASE 3: RECOGNIZING AND EXPLORING

(25 minutes)

Facilitators should review the guidelines established in Phase 1, then ask the group, "Is there anything else that you think we should add in order to continue this dialogue?" Next, facilitators ask the group to share responses to their Phase 2 questions. Look for similarities or differences; do not leave statements unexplored. Ideally, co-facilitators should record themes/ideas on white board or chart paper. Questions for further discussion in the large group:

- Have you gotten a good education in [Charlotte]? Why or why not? Does everyone?
- What makes an education good?
- What happens to students, communities, society when there is not equal access to a good education?

PHASE 4: SYNTHESIZING AND CLOSING
(10 minutes)

Suggest the participants take a few extra moments to think about the dialogue experience. Ask the participants to share out, in 10 words or less, one word to describe how they are feeling/ thinking and what they have learned that they are going to take with them from the dialogue. Thank the participants for attending the dialogue and encourage them to continue to think more about other topics and dialogue.

LESSONS LEARNED

THIS WORK MATTERS

Working with the teens and the staff of Studio 345 was a rewarding and reaffirmed experience. Not only did the students find the words and terms that apply to their everyday experience (words like school-to-prison pipeline, zero-tolerance, criminalization) but they also began to question the fundamental truths related to the idea of education as a civil and human right.

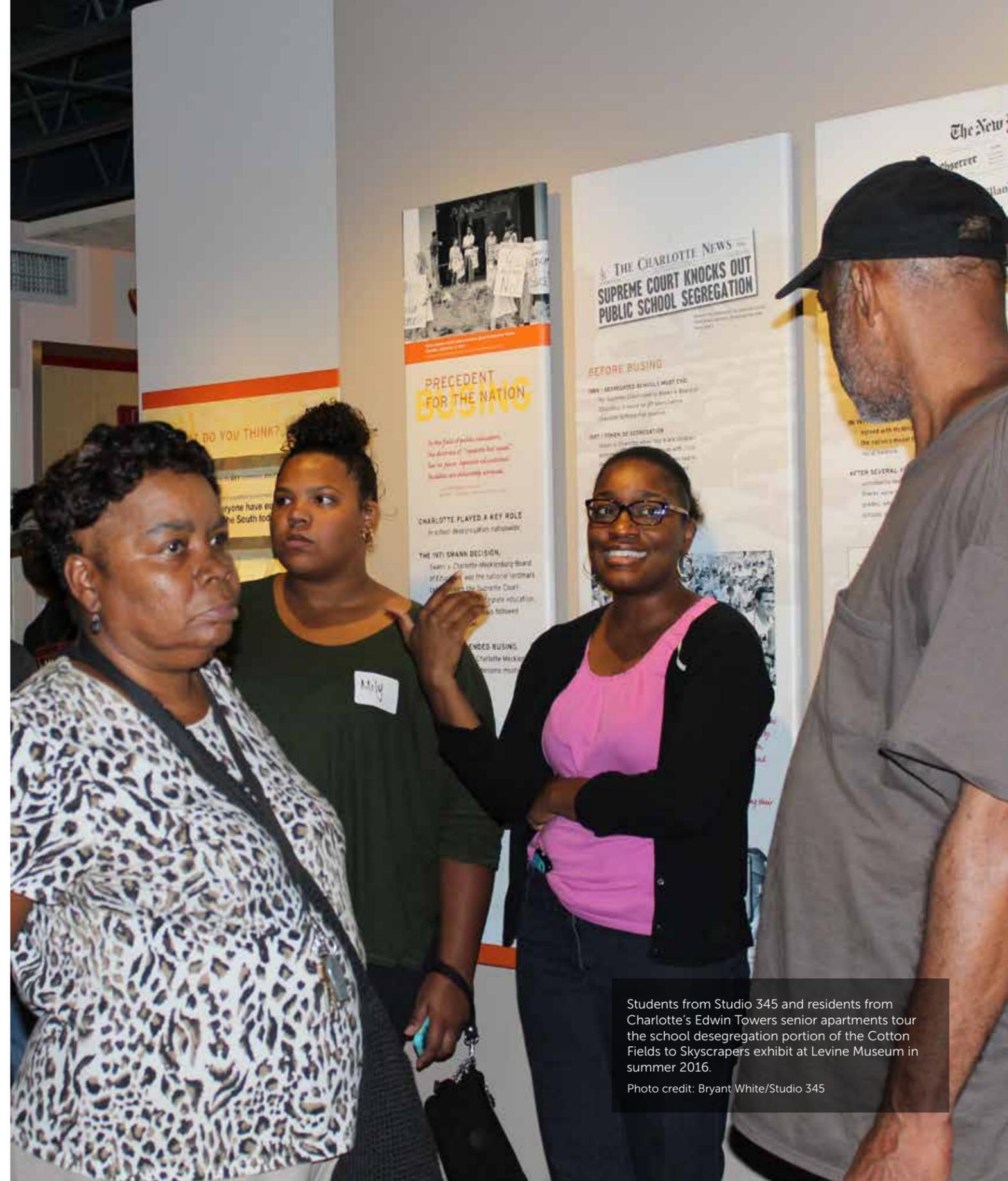
Also, because our project includes the use of art as a byproduct of the dialogue, we have learned that students use the dialogues as a catalyst. It is inspiring, humbling and affirming to see how they interpret what they have learned about themselves, their communities and these issues and how they choose to share this knowledge with the world.

PERCEPTIONS OF EDUCATION VARY WIDELY

In doing this project with a group of teens from diverse backgrounds and school experiences, it has underscored how very different education can be. Some students attend large public, highly segregated schools while others attend affluent schools in the suburbs, charter schools or are homeschooled. All of those environments produce a very different understanding of what education can do and should be used for.

STUDENTS HAVE MUCH TO SAY - ESPECIALLY ABOUT TODAY

The biggest takeaway is how much students know and don't know simultaneously. Many students did not know the complicated history of education and the criminal justice system, but that does not mean they are not aware of the many shortcomings and advantages of these systems today. Students are sharp. Given a chance to approach these topics, they bring as much to the conversation as they get out of it.



Students from Studio 345 and residents from Charlotte's Edwin Towers senior apartments tour the school desegregation portion of the Cotton Fields to Skyscrapers exhibit at Levine Museum in summer 2016.
Photo credit: Bryant White/Studio 345



Memphis Cohort Exploring March on Washington exhibit at National Civil Rights Museum

MEMPHIS BUILDING COMMUNITY: KEY MOMENTS AND PEOPLE IN MEMPHIS HISTORY

Site of Conscience

National Civil Rights Museum (Memphis, TN)

The National Civil Rights Museum located at the Lorraine Motel, the assassination site of Dr. Martin Luther King, Jr., chronicles key episodes of the American civil rights movement, examines today's global civil and human rights issues, provokes thoughtful debate and serves as a catalyst for positive change.

Established in 1991, the National Civil Rights Museum opened to the public with interactive exhibits, historic collections, dynamic speakers and special events. The museum offers visitors a chance to walk through history and learn about a tumultuous and inspiring period of change. The National Civil Rights Museum is uniquely relevant to this program because of the alignment of mission with the objectives of the dialogues. The Museum encourages visitors to take part in civic engagement and discussion regarding civil and human rights issues.

Community Partner

Facing History and Ourselves (Memphis, TN)

Facing History and Ourselves' (FHAO) mission is to engage students of diverse backgrounds in an examination of racism, prejudice and anti-Semitism to promote the development of a more humane and informed citizenry. By studying the historical development of the Holocaust and other examples of genocide, students make the essential connection between history and the moral choices they confront in their own lives.

Since FHAO's Memphis office opened in 1992, the organization has provided professional development and resources for over 3,439 area teachers. FHAO's content and methodology enhance the goals and objectives of Tennessee's state frameworks. The semester-long Facing History high school elective course has been certified by the Tennessee Department of Education and is currently taught in 25 high schools.

Primary Audience

Youth (ages 15-18) and young adults (ages 18-22)

Goals

- For participants to learn more about one another, the community and themselves.
- To gather intergenerational groups of people together to discuss issues related to race, education equity and justice.
- To promote dialogue as a method to connect the past to the present and memory to action.

Dialogue Model and Mechanics

LOCATION:

The dialogue session began in a conference room at Facing History and Ourselves and transitioned to the National Civil Rights Museum's *Sanitation Workers Strike* exhibit.

DATE AND DURATION:

October 2016-May 2017; two hours and 30 minutes (Facilitators should plan for more time)

MATERIALS:

Laptop and projector, evaluation forms, journals, pens, chart paper or a dry erase board, markers (dry erase if needed,) candy or other refreshments to ensure that dialogue members have an incentive to stay

EXTERNAL INFLUENCERS:

The primary external circumstance that significantly influenced the development and delivery of this program was the highly contentious 2016 presidential election. Other influential external factors were the frequent incidents involving police shootings throughout the nation and the racial history of Memphis (including the sanitation strikes, which occurred February-April 1968. The sanitation strikes brought Dr. King to Memphis in March and April 1968. Dr. King was assassinated in Memphis, TN on April 4, 1968.)



Journaling activity during Dialogue #2-Memphis Cohort at Facing History and Ourselves
Photo credit: McKinley Doty, Facing History and Ourselves

Shared Content

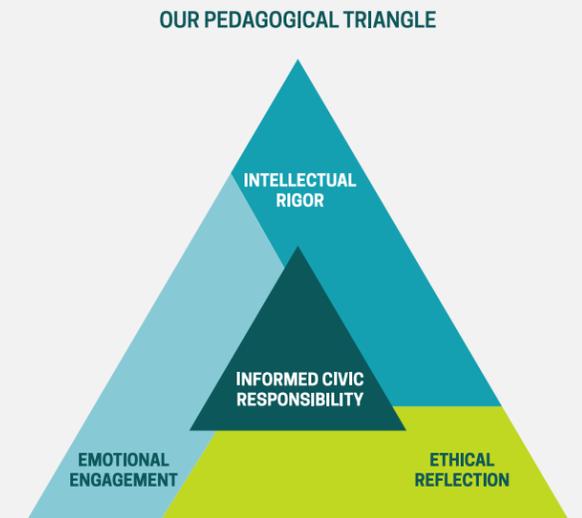
- **Video:** "I Am Not Black, You are not White" by Prince Ea <https://www.youtube.com/watch?v=q0qD2K2RWkc>
- **Booklet:** *Memphis Building Community* (an essay from the book, *A Time of Crisis: Sanitation Workers Strike*, p 28-30)
- **Article:** *Memphis Burning* <https://placesjournal.org/article/memphis-burning/> (Cultures United)
- **Identity Charts Activity:** Identity Charts are graphic tools that help students consider the many factors that shape who we are as individuals and as communities. They can be used to deepen students' understanding of themselves, groups, nations, historical and literary figures. Sharing their own Identity Charts with peers can help students build relationships

and breakdown stereotypes. In this way, identity charts can be utilized as an effective classroom community- building tool.

- **For procedure, please visit** <https://www.facinghistory.org/resource-library/teaching-strategies/identity-charts>; also *Memphis Building Community*, p 13-14.
- **Methods/Pedagogy:** Diagram and terms below outline Facing History and Ourselves' learning principles and methods of pedagogy.

Facing History and Ourselves' Core Learning Principles:

- › **Intellectual Rigor:** All students/participants are challenged to develop a deep understanding of history and its relation to their lives through an exposure to rich content, stimulating classroom discussions, and through provoking assignments that are accessible to a diversity of learning styles and levels.
- › **Ethical Reflection:** The intellectual rigor of a Facing History course is rooted in the habit of ethical reflection by students/participants. They ponder the moral implications of decision making and human behavior embedded in the study of this history.
- › **Emotional Engagement:** Students/participants realize that to fully engage in the questions and issues raised in the unit requires them to be emotionally attuned to the past and present lives they read about and discuss in class.
- › **Civic Agency:** Students/participants develop a heightened sense of civic responsibility throughout the unit. They learn to appreciate how their own efforts can contribute to building a civil society locally, nationally and globally.



Dialogue Format

INTRODUCTION/OVERVIEW OF GUIDELINES

(10 minutes)

Facilitators welcome the participants, review the day's agenda, and remind participants of the norms and guidelines.

COMMUNITY BUILDING PIECE

(10 minutes)

Facilitators ask participants to pair off and share their perspectives on the question, "What is the most interesting post-presidential election conversation you have had or most interesting reading you have encountered?" Select a discussion topic that is relevant to the group's dialogue theme, and allow participants to have short but thought-provoking conversations to get their mental gears moving.

THE POWER OF LABELS

(20 minutes)

Participants view and discuss the video, "I Am NOT Black, You Are NOT White" by spoken word artist Prince Ea. Facilitators ask the following questions:

- What message(s) in the video resonate with you?
- What labels (those typically associated with your identity) do you find most difficult to navigate? Why?



Discussion line activity during Dialogue #1-Memphis Cohort at National Civil Rights Museum
Photo credit: McKinley Doty, Facing History and Ourselves

SIMULATION OF A DAY IN THE LIFE OF A SANITATION WORKER IN 1968

(20 minutes)

Facilitators describe a scenario in the life of a sanitation worker in 1968. They then ask the group to consider and share their thoughts on what it might feel like to be the sanitation worker, to walk in their shoes, or to see the world from their perspective. Facilitators create an identity chart with the individual sanitation worker's name in the middle and have the group offer ideas for characteristics and descriptors to go on the identity chart. The goal for the activity is for the group to consider the many factors that shape this person's identity. This chart eventually creates a bubble map. (Procedure and variations of procedure for creating identity charts can be found at: <https://www.facinghistory.org/resource-library/teaching-strategies/identity-charts>)

READING OF A TIME OF CRISIS: SANITATION WORKERS STRIKE AND EXAMINING HISTORICAL CONTEXT

(30 minutes)

Facilitators ask the group to read pages 28-30 of Memphis Building Community. After reading, facilitators ask cohort to journal about their understanding of the sanitation workers' plight. They should then create their own identity chart for a sanitation worker or simply note their feelings after hearing about a day in the life of a sanitation worker. Facilitators provide the historical context of the Sanitation Workers Strike.

VISIT NATIONAL CIVIL RIGHTS MUSEUM, SANITATION WORKERS STRIKE EXHIBIT

(40 mins)

Facilitators ask participants to note the design of the exhibit and to consider the questions:

- What do you see, hear, and feel? The gallery design was deliberate and intended to inform the visitor experience.
- How does the technology enhance your understanding?
- What did you learn? Did you see or encounter anything new?

CONCLUSION AND EVALUATION

(10 minutes)

Facilitators pass out evaluations and pens and give other participants time to complete their forms. They also distribute the article, *Memphis Burning*, for participants to read as a follow up to the session. Facilitators thank the group for their time and commitment to having this open dialogue, reminding them of their importance to the project.

LESSONS LEARNED

SITE VISITS ARE IDEAL

This model was unique as it utilizes Facing History and Ourselves' pedagogy paired with the visitor experience at the National Civil Rights Museum. A site visit that aligns with a dialogue's goals and objectives is valuable. If dialogues are held in a location where visiting a place of memory or historic site is not possible, leaders could show videos or photographs of a site that connect to the dialogue. For more info, please see "Methods/Pedagogy" piece in the Shared Content section.

CHALLENGING A HOMOGENOUS GROUP

A significant concern was challenging a group of like-minded, socially progressive individuals. Some possible questions that could enhance the discussion of such a homogenous group could be:

- As we contemplate our own social responsibility, what actions can we take in advocating for social justice and working towards achieving equity in our community?
- What are the costs of creating change? Who is financially responsible for these efforts? Who is socially responsible?
- How can we discuss social justice issues and the actions we can take moving forward with others who have different perspectives?
- How do we examine our individual identities and how can they evolve?
- In what ways, (or using what methods) can we empower others to examine and explore their own identities, as well as the identities of those around them?

AIM FOR DIVERSITY

For the program to have the greatest possible impact, it is vital to have a truly diverse cohort (by gender, age, race, ethnicity and mindset of participants.) Some members may have experience discussing social justice issues while other may have less experience in this arena. Incorporating participants with conservative perspectives on social justice offers participants more space to grow and evolve intellectually.

ALLOW AMPLE TIME

Set more time for dialogue sessions to take place to allow conversations and activities with the group to delve deeper and go beyond the discussions that take place in an ordinary conversational setting. Timelines during sessions may require flexibility to allow for productive discussions to reach a natural conclusion and give all participants the opportunity to engage meaningfully.



Youths and Elders participating in ice breaker activity and sharing their memories about El Paso public schools during intergenerational dialogue.
Photo credit: Cynthia Renteria, August 11, 2016

SEEKING EDUCATIONAL EQUALITY: AN INTERGENERATIONAL DIALOGUE

Site of Conscience

The University of Texas at El Paso (UTEP) Borderlands Public History Lab, (El Paso, TX)

The University of Texas at El Paso (UTEP) Borderlands Public History Lab (BPHL) was established in January 2016 and aims to preserve and promote the histories of borderland peoples, communities and cultures. Additionally, the BPHL works with university students to develop their skills in research, public presentation and collaborative work. It is supported by the University of Texas at El Paso, which is dedicated to the advancement of the El Paso region through education, creative and artistic production.

Community Partner

La Mujer Obrera (El Paso, TX)

La Mujer Obrera (LMO) is a local independent organization dedicated to creating communities defined by women. The organization was founded in 1981 by women who were both garment workers and Chicana activists. La Mujer Obrera has developed its organizing strategies based on the following basic human rights: employment, housing, education, nutrition, health, peace and political liberty. The mission of LMO is "to develop and use our creative capacity to express the dignity and diversity of our Mexican heritage, from indigenous Mesoamerican roots to contemporary expressions, and to develop and celebrate our community through economic development, community building, community health and civic engagement."

Primary Audience

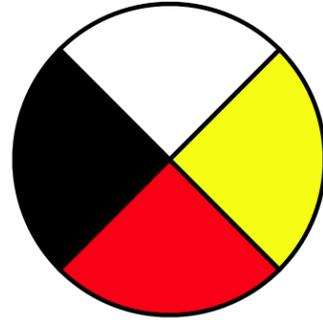
Intergenerational – The youth participants in the dialogue ranged from elementary school students to high school students (ages 10-18)

Goal

- To share the history of inequity in the educational system in El Paso and the efforts by Mexican Americans to make the system more equal and just.
- To create a space where youth and elders can listen to each other's experiences with education equity and equality.

Dialogue Model and Mechanics

In order to base their community dialogue within their indigenous cultural heritage, UTEP Borderland Public History Lab and La Mujer Obrera developed an alternative to the “arch of dialogue.” This dialogue model is based on the traditional indigenous model of the seven directions, used throughout the Americas. This wheel represents the directions. The dialogue moves counter-clockwise following the movement of the earth’s axis and revolutions around the sun. In Indigenous Mexican practice and ceremony, it is tradition to begin in the East (yellow).



LOCATION: UTEP Borderlands Public History Lab

DURATION: 90 min to 2 hours

MATERIALS: Historical photos of public schools from El Paso, paper and pencils

TERMS:

- **Southside:** In the El Paso community, the Southside represents an area of town that is populated by a large working-class community. It is also a predominantly ethnic Mexican area of town.
- **The East:** The east represents beginnings.
- **The North:** The North represents ancestral knowledge.
- **The South:** The South represents youth, creativity and survival.
- **The West:** The West represents warriors (especially women).
- **Up:** Up represents the sky and all that is above us.
- **Down:** Down represents the earth/the ground upon which we stand.
- **Center:** The center represents ourselves; the fire within us.

Shared Content

- Children in Segundo Barrio in 1916, Otis Aultman Collection, El Paso Public Library
- Bowie High School in the 1920s, Border Heritage Section, El Paso Public Library



Children in *Segundo Barrio* in 1916
Photo credit: Otis Aultman Collection at El Paso Public Library

Dialogue Format

THE EAST (YELLOW) (20 minutes)

After placing shared content on tables, facilitators greet the group and invite participants to introduce themselves. Facilitators review the guidelines of the dialogue with the participants, including:

1. The focus of this dialogue is to talk about Education Equity in the El Paso schools.
2. There are no right or wrong answers.
3. Participants will be respectful of each other’s perspectives.
4. Participants will allow space for everyone to share their perspective.
 - a) No interrupting or talking over each other. This is not a debate.
 - b) Take notes to keep track of one’s own thoughts and ideas as others speak.

Facilitators then explain the significance of the East direction to the group.

THE NORTH (WHITE) (30 minutes)

As an icebreaker, facilitators encourage participants to partner with a member of a different age group – one elder and one youth participant per group. Participants are then invited to select a photograph from a table full of historical photos of El Paso.

1. After choosing a photograph, each group engages in a conversation about what the photograph made them think, feel and remember.
2. After these group discussions, facilitators explain the meaning of the North direction to the group. Facilitators then give a brief historical contextualization of the segregation of ethnic Mexican students in El Paso public schools to provide common knowledge for the participants.
3. Finally, participants share their experiences of their time in public education in El Paso and make connections with the historical information being presented.

THE WEST (BLACK) (20 minutes)

During this direction, the participants are given the opportunity to describe how they have worked against systematic oppression in public education and how they have been able to access better quality education for children and communities.

1. To encourage conversation, facilitators may ask:
 - In what ways have you resisted or fought oppression?
 - Where did you go to school?
 - What years did you go to school?
 - For how long were you in school?
2. After discussion, participants listen to the testimonies of one member of each of the generations participating (elders, parents, youth).

THE SOUTH (RED)

(20 minutes)

This direction of the dialogue serves as a follow up to the testimonies (the West).

1. In this direction, facilitators may ask:

- Why do you think the teachers had to be strict?
- Did you ever witness a classmate or teacher being treated differently?
- Why did you go to school where you did/do?

UP

(10 minutes)

In this direction, the group considers the larger historical context of education inequity and how others experienced education inequity/equity.

DOWN

(20 minutes)

In this direction, facilitators ask participants to reflect and discuss what grounds them in their own specific place/barrio/community.

1. During this direction, all the participants are invited to share ideas of how the community – youths, elders, parents, educators – can bond together to challenge the inequities in the Southside public schools in El Paso. Facilitator may ask:

- What can we, as a community (as a collective), do?
- How are we affected by these inequalities?

CENTER

(10 minutes)

This is also a time for self-reflection.

1. The group shares final remarks and closing statements about public school experiences.

2. To close the dialogue facilitators ask:

- What can each of us (as an individual) do?
- What actions will we take after this?
- How can we begin to heal from the traumas that our community has faced because of these inequities?

At this part of the dialogue the facilitator distributes the evaluations for the dialogue program.



Bowie High School in the 1920s

Photo credit: Border Heritage Section at El Paso Public Library

LESSONS LEARNED

SHARE THE AIR

The intergenerational dialogue model gave elders who were former El Paso students and the youth who are current students the opportunity to engage in culturally significant conversations about their community and its heritage. While the dialogue was a success, participants' comfort level, especially when discussing their private experiences, varied. Some participants wished to convey these experiences to the group, feeling they were relevant to the discussion. As a result, some participants had less time to share their stories. It was important for the facilitators to moderate the time spent sharing so that everyone had an equal amount of time to share their experiences.

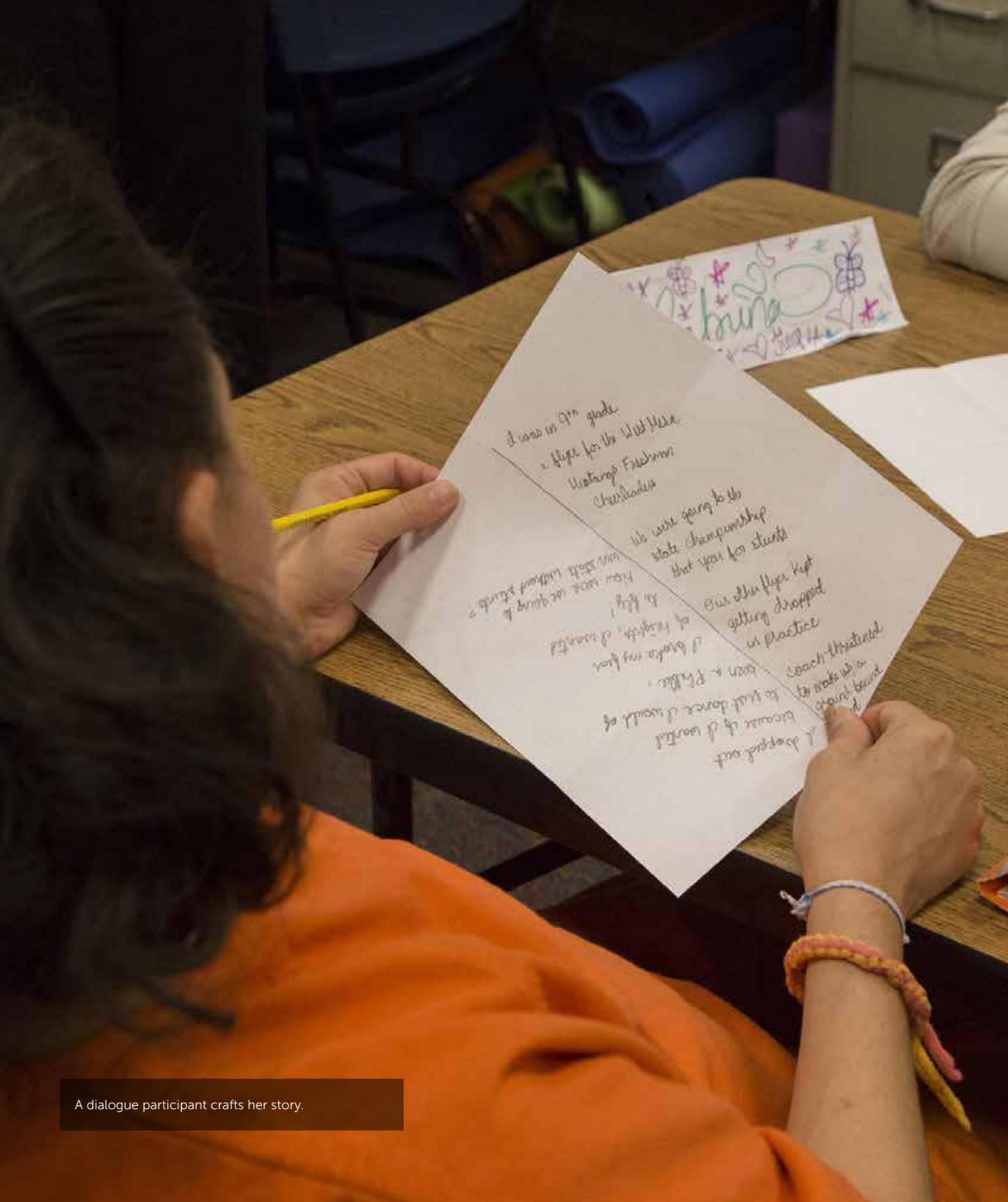
ENGAGING YOUTH

Some of the youth were not willing to sit for the entire session and became somewhat disengaged by the closing of it. To accommodate this, it is recommended that youth share their experiences first, followed by the elders.



Participants in a dialogue describing what they experienced and thought of when examining historical photos of El Paso public schools.

Photo credit: Cynthia Rentería, August 11, 2016



A dialogue participant crafts her story.

CHANGING LIVES FROM THE INSIDE OUT: FOLK ART AND DIALOGUE

Site of Conscience

Museum of International Folk Art (Santa Fe, NM)

The Museum of International Folk Art (MOIFA)'s mission is to foster understanding of the traditional arts to illuminate human creativity and shape a humane world. Inaugurated in 2010, the Gallery of Conscience (GoC) at MOIFA is a participatory community space, designed to catalyze dialogue, engagement and action toward positive social change through the words and works of traditional artists both at home in New Mexico and around the world.

Community Partner

Gordon Bernell Charter School and Metropolitan Detention Center (Albuquerque, NM)

Gordon Bernell Charter School partners with the Metropolitan Detention Center and is housed in their facility. Gordon Bernell Charter School is not the average high school. It has a curriculum and supports an environment designed specifically to accommodate adult students returning to school. This includes inmates at the Bernalillo County Metropolitan Detention Center.

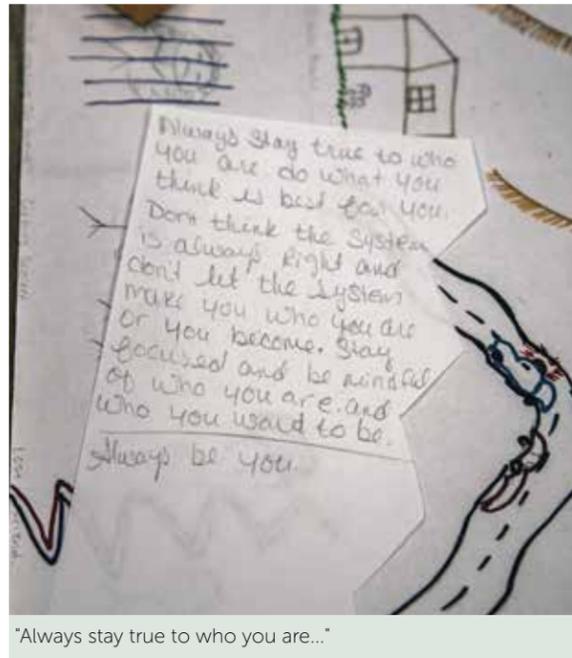
Primary Audience

Female young adults (ages 20-40) who are incarcerated in the Metropolitan Detention Center of Albuquerque and enrolled in the Gordon Bernell Charter School, which is located there.

Goals

To assist participants in the following areas:

- To learn about the structural inequality involving schools and education today.
- To learn new information, past and present, about the school-to-prison pipeline related to cycles of incarceration.
- To think more critically about their own assumptions related to how they ended up incarcerated and their role in community organizing around these issues.
- Have increased awareness of resources related to rehabilitation.
- Become empowered to share what has been learned with family, friends and communities.



"Always stay true to who you are..."

Guest Artist

Hakim Bellamy (Beyond Poetry LLC) (Albuquerque, NM)

Hakim Bellamy is the inaugural Poet Laureate of Albuquerque, New Mexico. He is a national and regional Poetry Slam Champion, and holds three consecutive collegiate poetry slam titles at the University of New Mexico. His poetry has been published on the Albuquerque Convention Center, on the outside of a library, in inner-city buses and in numbers of anthologies across the globe. In 2014, Bellamy was named a W. K. Kellogg Foundation Fellow and was awarded the Food Justice Residency at Santa Fe Art Institute. He is co-creator of the multimedia Hip Hop theater production *Urban Verbs: Hip-Hop Conservatory & Theater* that has been staged throughout the country. He facilitates youth writing workshops for schools, jails, churches, prisons and community organizations in New Mexico and beyond. Bellamy holds an MA in Communications from the University of New Mexico and is the founding president of Beyond Poetry, LLC.

Dialogue Model and Mechanics

LOCATION:

Gordon Bernell Charter School in the Metropolitan Detention Center of Albuquerque

DATE: September 12 – November 7, 2016

MATERIALS:

Large rolling easel, large post-it notes, markers, pencils, colored post-it notes for "Carpet of Ideas" exercise

TERMS:

- **Folk Art:** Folk art is rooted in traditions that come from community and culture – expressing cultural identity by conveying shared community values and aesthetics. It encompasses a range of utilitarian and decorative media, including cloth, wood, paper, clay, metal etc. and is made by individuals whose creative skills convey their community's authentic cultural identity, rather than an individual or idiosyncratic artistic identity.
- **Gallery Cruise:** Gallery cruise is an opportunity for dialogue participants to look at photos of artworks produced by traditional artists that tell a story about community, history, remembrance, traditions, culture, religion, etc., to catalyze dialogue around their diversity of experiences.

Shared Content

- Andrew Montoya, Albuquerque, NM. *Los Dolores Del Mundo: The sorrows of the world*, 2016. Wood, gesso, natural pigments. Courtesy of the artist, IL.15.2016.1 ©Museum of International Folk Art.
- Thomas "Red Owl" Haukaas, Tampa, FL. *Kimimila Immigration Cradle*, 2014. Glass beads, leather. Courtesy of the artist, ©Museum of International Folk Art.
- Cenia Gutiérrez Alfonso, Cienfuegos, Cuba. *Menina con Gallo: Young Girl with Rooster*, 2014. Acrylic paint. Courtesy of the artist, ©Museum of International Folk Art.
- Titus Steiner Cody, T'is Yazhi, the Ozarks area of the Ramah Navajo Community, New Mexico. *Sacred Storm*, 2013. Natural dyed wool. Courtesy of the artist, ©Museum of International Folk Art.



Andrew Montoya, Albuquerque, NM. *Los Dolores Del Mundo: The sorrows of the world*, 2016. Wood, gesso, natural pigments.

Courtesy of the artist, IL.15.2016.1 ©Museum of International Folk Art.

Dialogue Format

INTRODUCTION – TRADITIONAL ARTS & DIALOGUE

(15 minutes)

Facilitators introduce guests, dialogue format and the purpose for the dialogue.

PHASE 1: COMMUNITY BUILDING/ICE BREAKER

(20 minutes)

Facilitators ask participants to discuss in pairs the following question: "When you were a kid, what did you dream of being when you grew up?" The pairs report back to the entire group. If no-one volunteers, facilitators lead with an example.

GROUND RULES/AGREEMENTS

(15 minutes)

The group will determine ground rules for the dialogue, creating a “brave” space for sharing honest thoughts such as:

- Do not talk all at once or interrupt
- Do not roll your eyes
- Do not use derogatory words
- Respect confidentiality – what is said here, stays here
- Different experiences and points of view are welcome
- Agree to disagree; accept that there are multiple/diverse experiences and opinions in the room
- Keep an open mind; listen

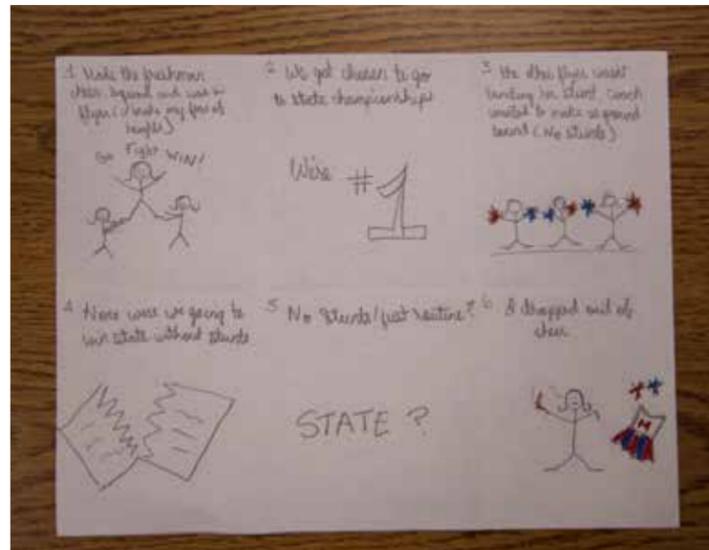
Facilitators then write the ground rules on the easel.

PHASE 2: SHARING DIVERSITY OF EXPERIENCES – VIRTUAL GALLERY CRUISE

(20 minutes)

Facilitators explain the idea of a *gallery cruise*. Encourage participants to spend time looking at the shared content photos silently for 10 minutes. Explain that each of these images, poems, music lyrics, artworks are produced by traditional artists to tell a story, to share something of value to her or his community. After each person has had time to look through the gallery, ask each person to choose one piece that speaks to them, that recalls the difficulties in their lives that led to problems in school or getting in trouble with the law, etc. Then, ask each student to answer these questions:

- What art work did you choose and why?
- Does this art work make you think about your own story or experience of growing up and struggling to be the person you want to be?
- Does it make you think about any of the obstacles that you might have experienced along the way?



How did I get here?
Photo credit: Chloe Accardi, 2016.

GALLERY CRUISE DIALOGUE

(15 minutes)

Gather participants together as a group and ask them to share their answers to the questions above. After each person has had a chance to discuss the piece she chose, report back as a group. Suggested guided questions here are:

- Did you notice anything about your responses that you had in common?
- Were there any feelings that you seemed to all share?
- Did anybody choose one of the poems or song lyrics as something that meant something special to you and why?

PHASE 3: EXPLORING THE DIVERSITY OF EXPERIENCES BEYOND OUR PERSONAL EXPERIENCES

(20 minutes)

Facilitators then prompt students to think about the young people they know in schools today – maybe their children, their younger siblings, their nieces or nephews, their neighbors. Facilitate a dialogue about what difficulties these young people might face growing up that might put them at greater risk of dropping out of school. Some prompts may include:

- Family cycle of incarceration
- Teen pregnancy
- Poverty
- Childhood trauma
- Family violence
- Drugs
- Racial profiling
- Domestic violence
- Gangs
- Mental illness

Write their responses on large post-it notes. After looking at these issues and talking about the group’s experiences, facilitators may follow up with the following questions:

- Are there two or three issues in this list that seem especially dangerous to the success of the young people in your life?
- Is there anything that would have made a difference to you as you tried to navigate these dangers growing up?
- Is there something you could do to be a positive mentor for those in your life who suffer some of the same dangers you did?

PHASE 4: SYNTHESIZING AND CLOSING THE LEARNING EXPERIENCE

(15 minutes)

In the time that remains, try to sum up some of the ideas explored during the dialogue about life’s obstacles. Suggested questions are:

- Is there something about the perspectives and experiences you’ve heard about today that you don’t understand, or that you’ve never thought of before?
- How might your own stories/art forms allow you the space to wrestle with those questions better?



Cenia Gutiérrez Alfonso, Cienfuegos, Cuba. *Menina con Gallo: Young Girl with Rooster*, 2014. Acrylic paint. Courtesy of the artist, @Museum of International Folk Art.



Thomas "Red Owl" Haukaas, Tampa, FL. *Kimimila Immigration Cradle*, 2014. Glass beads, leather.
 Courtesy of the artist, ©Museum of International Folk Art.

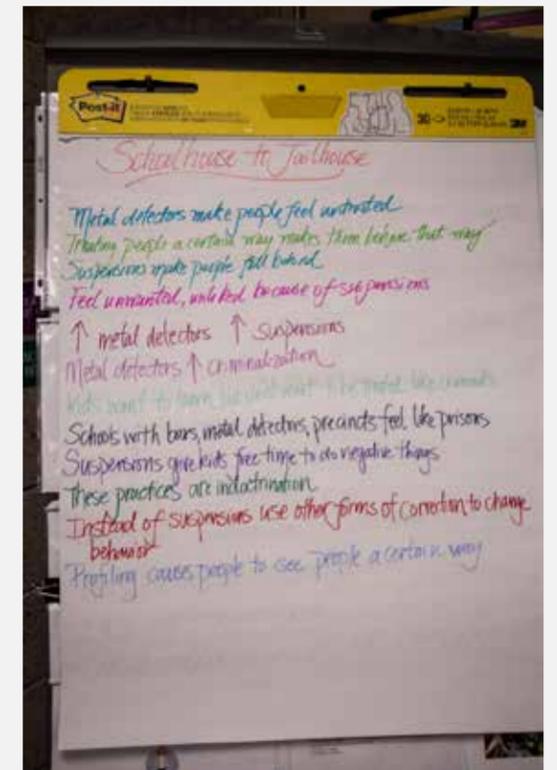
In the time that remains, facilitators should lead students in writing a six-word memoir – a way for participants to distill their life story of some of the trials that caused this hiccup on their journey in six words. Examples include:

- Sometimes finding myself means doing time
- Lack of forgiveness is my prison
- This home inside me can't escape
- Do as I say not as I do

CLOSURE/TRANSITION TO EVALUATION: CARPET OF IDEAS (15 minutes)

What did this dialogue make you think about? Did you learn anything new because of this conversation? What will you be talking to your friends and family about in the coming week?

Participants consider these questions and then write responses on post-it notes, which are then posted on the easel in the classroom OR create a Ghostbuster-like symbol on a post-it note of one of life's "road bumps" that participants wish they could have avoided, or could help another youngperson in their family avoid. Facilitators close out the program by thanking participants and promising to follow up.



Schoolhouse to Jailhouse.
 Photo credit: Chloe Accardi, 2016.

LESSONS LEARNED

BE FLEXIBLE

Remain flexible and open to change especially when working with those in detention centers. To conduct the dialogues, permission was needed by the Metropolitan Detention Center. Further, supplies needed to be approved, a dress code adhered to, and strict photo permissions policies followed. The outside charter school, Roma, also pulled out of the initiative, which altered the planned curriculum regarding intergenerational dialogues with students on the outside.

CONSIDER LOGISTICS WHEN CHOOSING PARTICIPANTS

Another lesson was identifying charter school inmates who were not only interested in participating, but were going to be incarcerated throughout the scheduled dialogue period. Each dialogue had a core group, yet new inmates joined in when there were vacancies.



Visitors at Eastern State Penitentiary Site.

Photo credit: Jeff Fusco, 2013

YOUNG COMMUNITY LEADERS IN CONVERSATION ABOUT INCARCERATION

Site of Conscience

Eastern State Penitentiary Historic Site (Philadelphia, PA)

When Eastern State opened more than 180 years ago, it changed the world. The first prison of its kind – a penitentiary – it was designed to inspire true regret in the hearts of criminals. The building itself was an architectural wonder; it had running water and central heat before the White House, and attracted visitors from around the globe.

Although the prison now stands in ruin, its story remains relevant today. When Eastern State Penitentiary opened as a historic site in 1994, it attracted just over 10,000 visitors – in 2016 it was visited by more than 230,000. The site’s staff and programming continue to grow by inviting the public into new spaces, mounting original artist installations, and engaging visitors in conversations about the history and legacy of the building.

In 2012, Eastern State Penitentiary began incorporating issues of contemporary corrections with all visitors by bringing new programming to the site and on tour. In 2014, the museum installed a 16-ft. metal bar graph that displays statistics regarding: the rise of incarceration in the United States during the twentieth and twenty-first centuries; how the United States’ incarcerated population compares to other countries; and the racial disparity between the population of whites versus the disproportionate number of people of color incarcerated. To analyze these statistics further, Eastern State Penitentiary opened a new exhibit, *Prisons Today: Questions in the Age of Mass Incarceration*, in 2016. The exhibit confronts visitors with the statement “Mass incarceration isn’t working,” and then proceeds to ask visitors to reflect on who goes to prison, why people go to prison, and how a person’s incarceration can impact their family, community and others.

Community Partner

Art Sanctuary (Philadelphia, PA)

Art Sanctuary believes that art connects people, that the inner city is valuable, and is committed to preserving black art. Art Sanctuary uses the power of black art to transform individuals, foster cultural understanding, and create and build communities within and outside the inner city.

Since its founding in 1998, Art Sanctuary has worked with marginalized young people and their families, providing world-class artistic experiences and drawing inspiration from communities that are often overlooked or neglected by most of society. Over the years, Art Sanctuary has held music and writing programs in prisons, community centers and schools. Its annual Celebration of Black Arts Festival brings free workshops, performances, presentations, author talks and an outdoor festival to thousands of Philadelphians who would not be able to afford the events otherwise. The arts education program focuses on using the arts to partner with schools and community sites to enhance the academic and curricula delivery by training artists to teach the civil rights movement through the arts while embedded in English, social studies, and history classes.

Primary Audience

Young adults (ages 15-19)

Goals

To facilitate an informed discussion on contemporary corrections issues, specifically mass incarceration, the “school-to-prison pipeline,” mandatory minimums and voter disenfranchisement.

Dialogue Model and Mechanics

LOCATION: College of Physicians in Philadelphia

DATE AND DURATION:

December 2016; 2 hours (budget more time if necessary)

MATERIALS:

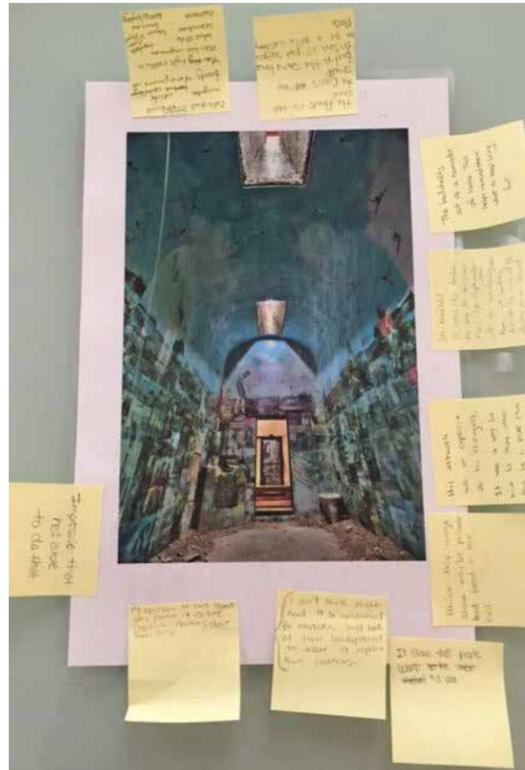
Pens, markers, poster-note board, laptop, TV with HDMI connect, laser pointer, button maker, button templates, button backs and plastic casing, post-it notes, construction paper, glue and scissors

EXTERNAL INFLUENCERS:

The youth participants in this program first toured the Museum in July 2016. Their tour focused on contemporary corrections and issues in criminal justice, then ended with a synthesis activity in the classroom. The activity – Quote Response and Synthesis – asked the students to respond individually and as a group to quotes regarding the school-to-prison pipeline and prison population demographics. Facilitators met again in December with the same group and conducted this dialogue prototype session at the College of Physicians of Philadelphia.

Shared Content

- Krimes, Jesse. 2015. *Apokaluptein16389067:11*. Installation. Philadelphia: Eastern State Penitentiary Historic Site.
- Strandquist, Mark. 2012. *Windows from Prison*. Miscellaneous. <http://www.windowsfromprison.com/exhibition-archive.html>



Student comments around *Apokaluptein16389067:11* by Jesse Krimes.



Reflections on past and present: "Is it OK now?"

Dialogue Format

INTRODUCTION AND GROUP AGREEMENTS

(5 minutes)

Facilitators introduce themselves, review the agenda and set group agreements with participants. Facilitators should then ask the participants to develop and confirm their own agreements by:

- Speaking and listening with kindness
- Keeping an open mind
- Using "I" statements when sharing opinions, beliefs and experiences

ICEBREAKER

(10 minutes)

Facilitators should ask participants to complete the phrase, "The truth is prisons are..." Write their responses on a large, hanging poster-note paper. The participants may give one to several word responses. After all have participated, facilitators should ask participants to spend a few minutes reflecting on their answers. Facilitators should open space for discussion about incarceration and wait for a natural conclusion before moving on.

Facilitators keep the poster-note responses hanging in the spaces to refer to later.

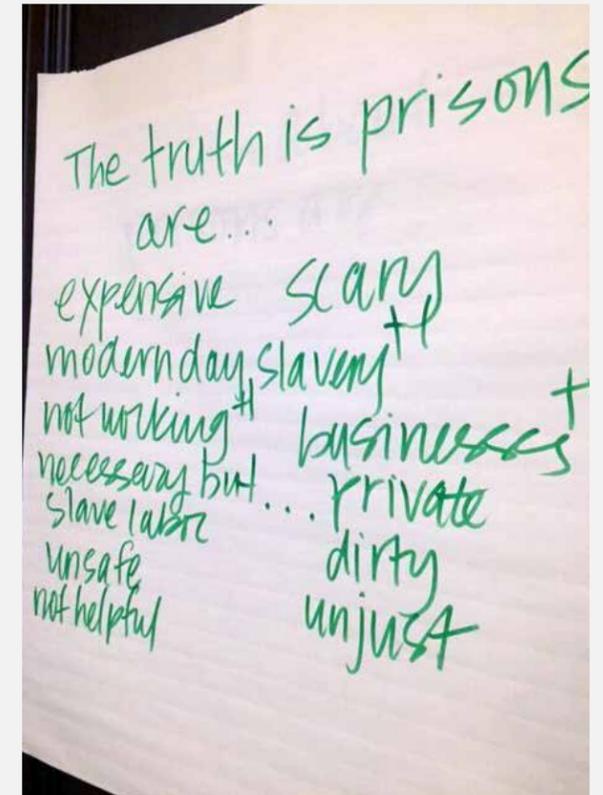
REINTRODUCTION OF EASTERN STATE PENITENTIARY

(25 minutes)

For the historical highlights of a particular site, facilitators should use a PowerPoint made specifically for the participants. Facilitators should ask the participants what they remember from their previous visit to the historic site. If the group remembers an impressive amount, spend less time on recounting the history and more time discussing issues related to corrections and criminal justice. Suggested discussion topics are:

- School-to-prison pipeline
- Mandatory minimums
- Voter disenfranchisement
- The intersection of race and incarceration
- How education equity impacts imprisonment

Facilitators allow participants to discuss the issues until a natural conclusion.



Comments from youth on the state of prisons today.

ART RESPONSE ACTIVITY

(35 minutes)

Facilitators can use images of prison related artwork to discuss incarceration from personal perspectives. Print *Apokaluptein16389067:11* and *Windows from Prison* on separate sheets of paper and place at opposite ends of the table. Place two pads of post-it notes on each end of the table as well.

- **(10 minutes):** Facilitators separate the participant into two teams between the artwork and ask each team to explore their assigned artwork. Facilitators should give participants 5 minutes to react and write down their personal thoughts on a post-it note, then 5 minutes to discuss the artwork with their individual team. After the ten minutes have passed, facilitators should ask both teams to attach their post-it notes to their artwork and switch images. Repeat this process.
- **(15 minutes):** For the last 15 minutes bring both teams together to discuss the images. Ask each group to share their artwork with the entire group and talk about what they and their peers thought of it.

ART SYNTHESIS AND ACTION

(35 minutes)

Using an art prompt, facilitators should ask the participants to respond to issues discussed throughout the session using art. Facilitators in this dialogue used this art prompt:

“Imagine you are in Philadelphia Mayor Kenney’s office and are about to advocate for prison reform. Create an art piece – a poem or slogan – to get your message across to the mayor. In your art piece, include the issue you are most passionate about. It could be one we discussed today, i.e. mass incarceration, school-to-prison pipeline, mandatory minimums.”

For the remaining 10 minutes, facilitators instruct participants to share their artwork.

LESSONS LEARNED

PARTNERSHIPS ARE ESSENTIAL

The biggest lesson learned is that starting a youth program from scratch with a small staff over a short period of time is difficult. That said, reaching out to colleagues and other cultural institutions with youth programs in Philadelphia was invaluable and a rewarding experience. Not only were we able to strengthen our relationships with those colleagues and programs, but the partnerships allowed Eastern State Penitentiary to form bonds with their students and potentially recruit them for the larger North Stars Community Leader in Conversations program.

BE PREPARED FOR ANYTHING

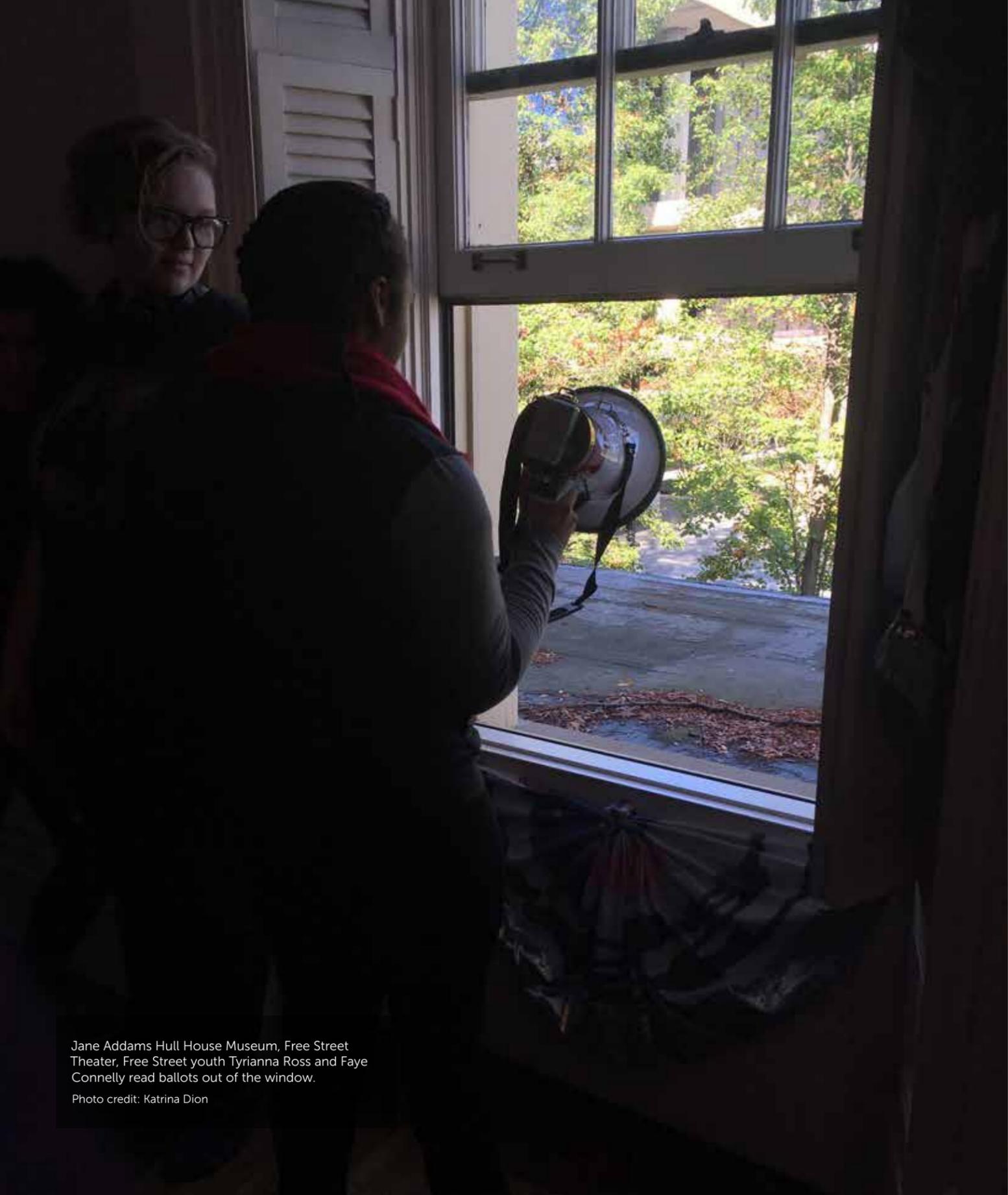
Another logistical lesson learned is that, no matter how hard one tries, one cannot control the weather. Eastern State Penitentiary is not climate controlled and one of the dialogue sessions happened on a day where it had snowed quite a bit. The session did not go exactly as planned, but it was a great learning experience – now facilitators know how to handle a situation like that should it ever arise again.

LET STUDENTS SPEAK

The biggest lesson learned was to let the students speak. The youth are already having conversations about mass incarceration, the school-to-prison pipeline and other areas of inequality – they just need a space to explore those discussions more fully.



Participants in the dialogue discussing art and action.



Jane Addams Hull House Museum, Free Street Theater, Free Street youth Tyrianna Ross and Faye Connelly read ballots out of the window.
Photo credit: Katrina Dion

OFFICIAL UNOFFICIAL VOTING STATION: VOTING FOR ALL WHO LEGALLY CAN'T

Site of Conscience

Jane Addams Hull-House Museum (Chicago, IL)

Jane Addams Hull-House Museum (JAHHM) serves as a dynamic memorial to social reformer and Nobel Peace Prize recipient Jane Addams (1860-1935) and other resident social reformers whose work influenced the lives of their immigrant neighbors as well as national and international public policy. In 1889, Jane Addams founded Hull-House with her colleague, Ellen Gates Starr, on the West side of Chicago working with immigrants who were struggling with poverty, racism, gender oppression and unregulated labor. Jane Addams Hull-House Museum engages this legacy through innovative exhibitions, public programming and educational opportunities that link the history of Hull-House to contemporary social justice issues. Two examples of programming at Hull-House that informed the dialogue programs are: *Official Unofficial Voting Station: Voting for All Who Legally Can't*, an exhibition on voter disenfranchisement, and a film series on the global struggle for girls and education, *She Power Rising: From Adversity to Equity and Beyond*.

Community Partner

Free Street Theater (Chicago, IL)

Free Street Theater (FST) creates performances with a wide range of participants, challenging ideas of where theater belongs and who belongs in a theater by using theater to ask questions, prompt dialogue and build community. Founded in 1969 by Patrick Henry, the company's earliest work was multigenerational and performed by a collective of artists who believed that theater was uniquely suited to build community across the "false barriers that divide us." Indeed, the company was known for being both radical and innovative, and for challenging both form and convention.

With a change in artistic leadership in the 1980s, Free Street Theater became increasingly focused on youth development, and for almost twenty years was known primarily as a youth theater company. A little over two years ago, Free Street Theater's board redirected the company's work to emphasize theater that is performed by, with, in, and for Chicago's diverse communities. Free Street Theater continues to run a full season of youth-created work and also cultivate a collective of artists working at the intersection of performance and civic engagement.

Primary Audience

Youth (ages 13-19)

Goals

To enable students to explore:

- how the school-to-prison pipeline can lead to disenfranchisement in states where felons are not allowed to vote;
- the issue of voting equity and what it takes for an immigrant and non-citizen to become a citizen should they desire to; and
- how their own past and present learning informs or impacts their ideas about voting, rights, citizenship and democracy.

Dialogue Model and Mechanics

LOCATION:

Jane Addams Hull House; *Official Unofficial Voting Station: Voting for All Who Legally Can't*, an exhibition about voter disenfranchisement

DATE AND DURATION:

November 5, 2016; 2.5 hours

EXTERNAL INFLUENCERS:

Jane Adams Hull-House Museum (JAHHM) collaborated with community partner, Free Street Theater (FST), to develop four dialogue programs. The first dialogue, held on September 10, 2016 included only FST youth. This dialogue responded to the viewing of "Learning Curve," a play produced by Albany Park Theater Project and focused on education equity in Chicago Public Schools. The specific dialogue discussed in this toolkit took place the weekend before the 2016 presidential election. The third dialogue took place on November 14, and was open to the public and brought youth together to discuss security and police in schools, the criminalization of youth and the school-to-prison pipeline. The final dialogue on December 10, was open to the public and took place in commemoration of Jane Addams Day, the day Addams received the Nobel Peace Prize in 1931. It was led by FST youth, and held in response to the film, *He Named Me Malala* at JAHHM about activist Malala Yousafzai's fight to educate girls. The discussion focused on gender equity in education and racism and school segregation in Chicago.



Jane Addams Hull House Museum, Free Street Theater. Free Street students help create piñata wall bricks while discussing voting rights.

Photo credit: Katrina Dion

Shared Content

- *Official Unofficial Voting Station: Voting for All Who Legally Can't*, Jane Addams Hull House Museum. An exhibition about those who are marginalized and disenfranchised.
- *Electoral Dysfunction*. Directed by David Deschamps and Leslie D. Farrell, hosted by Mo Rocca. Trio Pictures, 2012.
- *US Citizen Test Samplers* is a project in which artist Aram Sifuentes hand-stitches the 100 questions that appear on the US Citizenship test and will only take the test once each piece of art is completed and someone buys each sampler for \$680 – the price of the cost of the US naturalization application. Sifuentes also teaches this skill to others who select one of the questions to stitch and illustrate. They can sell their hand stitching for the same purposes. The project raises questions around worth and worthiness as citizens and residents. It also raises questions about the way people learn to be citizens in curriculums and schools.
- Histories of American Samplers:
 - › National Museum of American History. "American Samplers" <http://americanhistory.si.edu/collections/object-groups/american-samplers>
 - › Peck, Amelia, "American Needlework in the Eighteenth Century," 2003. Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/need/hd_need.htm
- Resources on Hull House and Citizenship
 - › Schultz, Rima Lunin, "Hull-House and Its Immigrant Neighbors." http://hullhouse.uic.edu/hull/urbanexp/main.cgi?file=new/chapter_outline.ptt&chap=7
- Immigration and the Hull-House Response http://hullhouse.uic.edu/hull/urbanexp/main.cgi?file=new/subsub_index.ptt&chap=81
- Voter Disenfranchisement
 - › The Sentencing Project, Report on Felony Disenfranchisement, 2015. <http://www.sentencingproject.org/wp-content/uploads/2015/08/Felony-Disenfranchisement-Primer.pdf>
 - › The Sentencing Project, Report on Disenfranchisement, 2010. <http://www.sentencingproject.org/wp-content/uploads/2016/01/State-Level-Estimates-of-Felon-Disenfranchisement-in-the-United-States-2010.pdf>
- *The Undocumented*, Film and Game. <http://theundocumented.com/>
- Illinois Coalition for Immigrant and Refugee Rights (ICIRR), Rock the (Naturalized) Vote Report and Interactive Map

Dialogue Format

INTRODUCTION

Facilitators introduce students to Hull-House staff members. Guest artists are also introduced.

- Guest artists ask the students about their knowledge of the voting system, disenfranchisement and the current voting system, allowing the students to practice sharing their thoughts.

FIRST FLOOR: US CITIZENSHIP TEST SAMPLERS

Guest artists introduce the projects they were working on for Hull-House, including US citizenship test samplers. Students pick questions on cards from the test and ask one another the questions. Sample guiding questions were:

- Who would be president if women were not allowed to vote?
- What kind of education do you need to take the test?
- To what extent do you think someone would have trouble taking this test?
- Are there barriers to taking this test? (Ex. Sitting for long periods of time, anxiety, language barriers, test preparation, cost, etc.)

Facilitators give students time to ask questions of the artists about the test and their projects.

SECOND FLOOR: OFFICIAL UNOFFICIAL VOTING STATION EXHIBITION AT HULL-HOUSE (20 minutes)

Students are instructed to explore the installation which focuses on voting and voter disenfranchisement. Facilitators give students the opportunity to vote. Each ballot has a place to write why they are voting. Students are then given previous voters ballots to be completed and read aloud out of a window using a megaphone.: "I am voting here because..." Guiding questions for facilitators:

- Why are some people voting at the Official Unofficial Voting Station?
- Why are some people allowed to vote and others not? (Some students were non-citizens or too young to vote officially)
- What is the meaning of a vote that is not official?
- What and how do you learn about voting that prepares you to make the right choices for you?

Students are instructed to ask questions about the installation.



Free Street students help create piñata wall bricks while discussing voting rights.

Photo credit: Katrina Dion

OUTSIDE: PIÑATA WALL BUILDING

(45 minutes)

The guest artists engaged the Free Street Theater youth participants and other museum visitors during the weekend before the November 8 Presidential election and on voting day in creating blocks out of paper mache, tissue paper and recycled cardboard. The purpose of the activity was to encourage self-expression and informal dialogue among participants about the election. The individual bricks were joined to build one wall, encouraging participants to think about the walls and barriers that may block one's voting rights and to think and talk about ways in which to dismantle those obstacles. On November 8, after this dialogue was complete, volunteers tore down the wall and, as with a piñata, were rewarded with the release of candy from the boxes.

Students are instructed to build blocks while continuing the discussion.

CLEAN UP

(15 minutes)

LESSONS LEARNED

PARTNERS MATTER

Jane Adams Hull-House Museum and Free Street Theater intersect in their social justice focus, as well as in their arts-centered practices. This new partnership allows them to partner in many other ways beyond this project.

INTEGRATION MATTERS

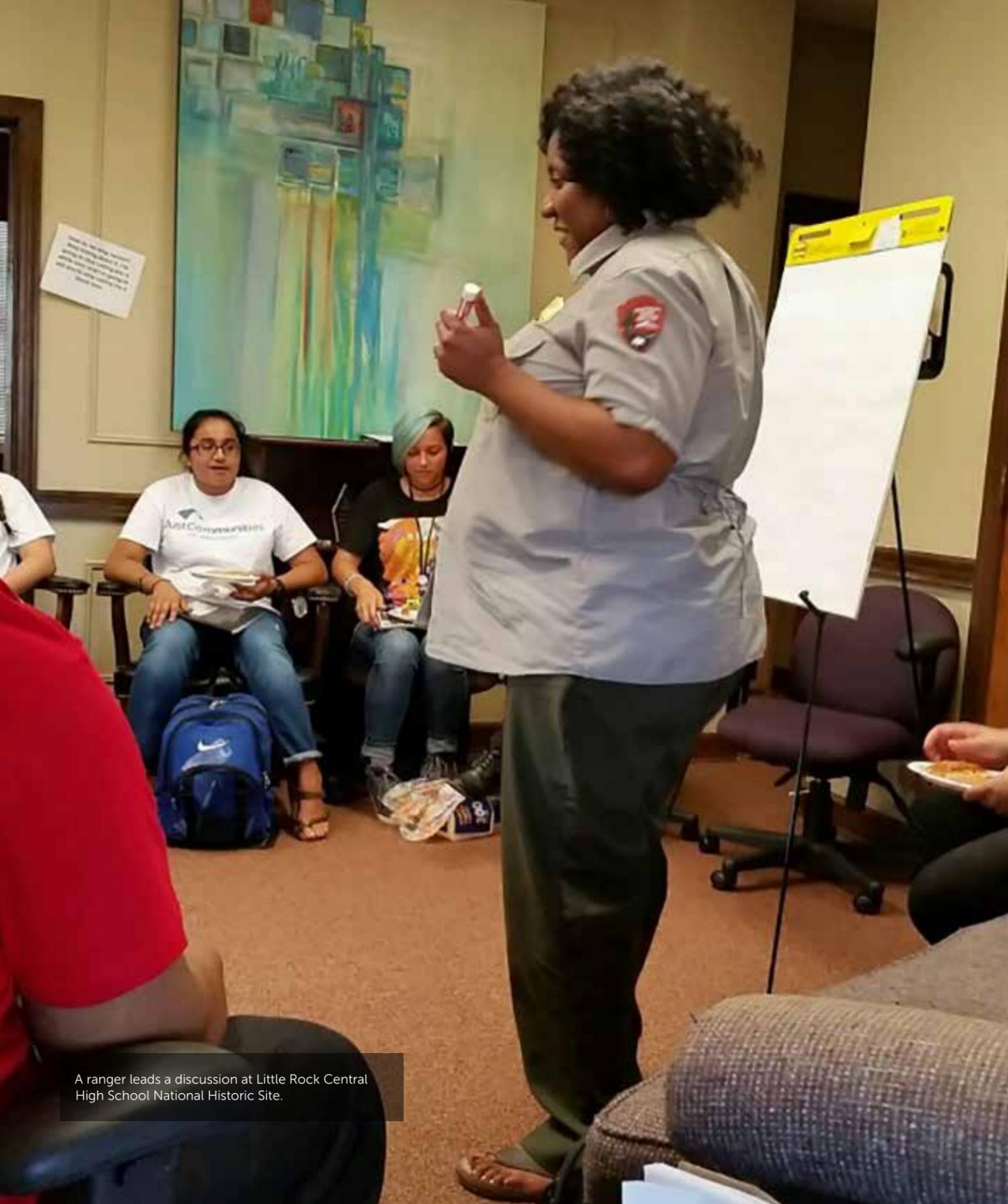
Integrating the dialogues into the activities and long-term plans and visions of both the site and community partner is essential. For example, the dialogues were incorporated into an existing JAHHM contemporary art exhibition, film series and public programming, and for FST, the dialogues served as preparation for an annual performance.

ART MATTERS

Facilitators used film, theater, visual arts (history and contemporary arts exhibitions), and art-making as prompts for the dialogues. Art, especially art that is socially engaged, proved to be a rich generator of dialogue and a way for people to connect through discussions on challenging topics.

VARIETY MATTERS

Giving the youth from FST the opportunity to conduct dialogues within their pre-existing ensemble prior to leading dialogues was essential to the public dialogue success. These private dialogues gave the youth opportunities to increase their leadership skills before practicing them. It also allowed them to speak about varying ideologies in a safe space before confronting them in an unfamiliar one. This variety also gave facilitators at FST and JAHHM the opportunity to see which environments gave way to more successful dialogues.



A ranger leads a discussion at Little Rock Central High School National Historic Site.

ACCESS DENIED: EQUAL AND QUALITY EDUCATION FOR ALL

Site of Conscience

Little Rock Central High School National Historic Site (Little Rock, AR)

The Little Rock Central High School National Historic Site was designated as a Historic Site in 1998, becoming a unit of the National Park Service. Its mission is to "...preserve, protect and interpret for the benefit, education and inspiration of present and future generations, Central High School in Little Rock, Arkansas, and to interpret its role in the integration of public schools and the development of the civil rights movement in the United States." Little Rock Central High School NHS was founded on interpreting the role of the 1957 desegregation crisis in the civil rights movement. Nine young people, named by the media "The Little Rock Nine," withstood hate, brutality and isolation for testing the Supreme Court decision *Brown v. Board of Education*, which ruled it unconstitutional to separate public schools based on race. The National Historic Site has about 150,000 visitors per year learning about the early days of the civil rights movement and the fight for equal education.

Community Partner

Just Communities of Arkansas (Little Rock, AR)

Just Communities of Arkansas (JCA) builds communities – through education, celebration and advocacy – where every person is valued, every voice is heard and everyone has a chance to succeed. The organization provides the groundwork for transformative shifts in thought – enhancing the work of governmental agencies, academia, media, businesses, community advocates, philanthropists and congregations. JCA also trains youth and adults to include and understand one another to breed positive change on individual, societal and ultimately systemic levels. By empowering the next generation of change agents, JCA strives to help people have difficult conversations on about racism, prejudice, policing and poverty.

JCA are experts in diversity training. When spaces for social justice dialogue do not naturally exist, they create them. JCA workshops are designed to identify privilege and oppression, challenge assumptions, and organize action plans to cultivate inclusion within each attendees' sphere of influence. All of the programming – from fifth grade anti-bullying to corporate team building and workplace training – implements a five-point plan, known as the Path to Inclusion, for effective and celebratory trainings:

- Create a safe space – for everyone. Define the group's acceptable behavior. Clarify what it means to be civil.
- Provide new information. Give definitions and context for the issue at hand. Create a common language for the discussion.
- Make it personal. Open the space for sharing stories and asking questions.
- Create cognitive dissonance.
- Empower action. Equip each individual with an action plan and tools to use their influence to promote inclusion.

Primary Audience

High school students (ages 14-18)

Goals

To foster communication between students and educators exploring the obstacles each group sees in the attainment of equal and quality education for everyone.

Dialogue Model and Mechanics

LOCATION: Little Rock Central High School National Historic Site

DATE AND DURATION:
September 22, 2016; 60 minutes

MATERIALS: A flip chart, markers and chairs

TERMS:

- **Desegregation:** the ending of racial policy segregation
- **Integration:** the action or process of integrating people of different races
- **Segregation:** the enforced separation of different racial groups in a country, community or establishment
- **Jim Crow Laws:** state and local laws enforcing racial segregation throughout the United States
- **Advanced Placement Classes:** the placement of a student in a high school course that offers college credit if successfully completed
- **Special Education:** a form of learning provided to students with exceptional needs

EXTERNAL INFLUENCERS:

In 2014, the Arkansas State Board of Education voted for a state takeover of the Little Rock School District. The Governor of Arkansas, Asa Hutchison, selected a new Commissioner of Education, Johnny Key. Subsequent events led to a tumultuous political environment with the closing of eight schools and the combination of two high schools. The closed schools are in poverty stricken and racially segregated areas, where a majority of the students are black or Latino. A new high school will be built in the wealthy, affluent, predominantly white side of town. As students and educators prepare for these big changes that greatly impact poor and minority students, the community continues to question if every Little Rock student has access to an equal and quality education.



Elizabeth Eckford and Hazel Bryan, by Wilmer "Will" Ira Counts Jr., 1957.
<http://webapp1.dlib.indiana.edu/archivesphotos/results/item.do?itemId=P0026600>

Shared Content

- Elizabeth Eckford and Hazel Bryan, Wilmer "Will" Ira Counts Jr., 1957. <http://webapp1.dlib.indiana.edu/archivesphotos/results/item.do?itemId=P0026600>

On the first day of school, fifteen-year old Elizabeth Eckford arrived at school alone as she was told to by the Superintendent of the Little Rock School District Virgil Blossom. She never got the message from Daisy Bates, president of the NAACP Arkansas Chapter, to meet with the rest of the minority students at a special location so she would not have to go alone. She was blocked from entering a side entrance by the Arkansas National Guard and tried to use a front entrance. Reporters surrounded Elizabeth as she passed by them and received the full attention of the angry crowd, who followed behind Elizabeth and shouted at her. Elizabeth attempted to enter Central High School two more times before realizing that the National Guard were not there to protect her but only there to keep her out of school. By the time Elizabeth made it to the bus stop, she was alone, afraid and covered in the saliva of the angry mob.

- Abbreviated version of the Ranger guided tour into Central High School about the historical significance of the events of school desegregation in 1957. The script of the narrative is as follows:

"In 1954, the Supreme Court decision in *Brown v. Board* ruled it was unconstitutional to separate schools based on race. That same year, the Little Rock School District decided to proceed with the integration of Little Rock Central High School. The superintendent asked for volunteers to integrate the school. Originally, 200 students signed up, but we only talk about the Little Rock Nine. The school board wanted to make some of the students change their minds so they gave minority students a set of rules. These included:

- › Black students cannot participate in any extracurricular activity including prom or anything that took place after school.
- › The black students must find their own way to school. No transportation will be provided.
- › They must be nonviolent at all times. They could not retaliate against any aggressor or else they would face expulsion.

The differences between the white high school, Little Rock Central High, and the all black high school, Paul L. Dunbar High, are discussed as well as how "separate" was not necessarily "equal."



Dialogue participants at Little Rock Central High School National Historic Site.

Dialogue Format

INTRODUCTION AND GROUP AGREEMENTS

After facilitators are introduced, the group should help establish ground rules and add any additional rules to ensure a peaceful conversation. Suggestions include:

- Treat everyone with respect.
- Say “ouch” if someone says something that hurts one’s feelings.
- Do not interrupt one another.
- Keep an open mind.
- Get all the voices into the room.



PHASE 1: COMMUNITY BUILDING

When you hear the word “opportunity” what is the first thing that pops into your mind?

PHASE 2: SHARING OUR OWN EXPERIENCES

- What does equal education mean for you?
- Follow up questions: What differences did you notice in your responses? What similarities did you notice? What do you think are some of the causes of the similarities in experience?

PHASE 3: EXPLORING BEYOND OUR OWN EXPERIENCES

Note: For these questions, facilitators used the technique “Vote with your Feet.” After each question, students were asked to stand on an imaginary line according to whether they strongly agreed or strongly disagreed with the question. They were then asked to discuss their differences and similarities.

- › Sixty years after the desegregation crisis, does every American have equal access to a quality education? What are specific examples within schools that you are familiar with? Are opportunities distributed equally? What are examples have you personally experienced?

PHASE 4: SYNTHESIZING

Are there things you heard today that you want to understand better? What have you heard that inspires you to act more on this issue?

LESSONS LEARNED

NAVIGATE INTERGENERATIONAL POWER DYNAMICS

The dialogue was presented at a youth focused social justice conference event called Unitown. Unitown is held twice a semester by JCA. All high schools in the Little Rock School District send their student leaders. This program was presented three times to different groups. Overall, we had 99 participants between the three iterations.

It was challenging for facilitators to work with the intergenerational crowd. The adults in the group were often the students’ teachers, which lead to an unequal power dynamic. Often, students would make an observation about educators and the teachers would not agree with the statement. For example, a student said, “Teachers need to be more interesting and make learning more exciting.” A teacher replied, “It is not the teachers’ responsibility if you learn or not. You have to take responsibility for your own education.” Debates were quick to break out. Facilitators managed these situations by reinforcing the ground rules that were established at the beginning of the program and by framing better questions that kept the experience personal.



Visitors reflecting on the past and present at Birmingham Civil Rights Institute.

DISCIPLINE IN THE AREA SCHOOL SYSTEM

Site of Conscience

Birmingham Civil Rights Institute (Birmingham, AL)

The Birmingham Civil Rights Institute is a cultural and educational research center that promotes a comprehensive understanding and appreciation for the significance of civil rights development in Birmingham with an increasing emphasis on the international struggle for universal human rights. Its mission is: "To enlighten each generation about civil and human rights by exploring our common past and working together in the present to build a better future."

Since opening its doors in 1992, BCRI encourages visitors to examine basic issues of morality, law, justice and responsible citizenship. It also teaches communities that silence and indifference to the suffering of others can only perpetuate social problems and divisions.

Community Partner

City of Birmingham Mayor's Office Division of Youth Services (Birmingham, AL)

Birmingham is one of the few municipalities in the country with a division or department that specifically addresses issues impacting its youth population. The Mayor's Office Division of Youth Services (DYS) strives to ensure that youth in the City of Birmingham are provided with quality, efficient and effective programs and services in eight key areas: Athletics & Recreation, Cultural Arts, Education, Faith-Based Initiatives, Family Services, Health & Wellness, Mentoring and Workforce Development.

DYS uses a comprehensive, four-pronged approach to serving youth:

- **PRONG I:** DYS Disseminates Youth-Related Information
- **PRONG II:** DYS Advocates Youth Inclusion & Participation
- **PRONG III:** DYS Maintains a Network Collaborative Partners
- **PRONG IV:** DYS Assists with Monitoring City-Funded Youth Initiatives

Birmingham and its Division of Youth Services have achieved national recognition, being honored multiple times as winners of both *Playful City USA* and the *America's Promise Alliance's 100 Best Communities for Young People*.

Primary Audience

High school students and young adults (ages 19-25)

Goals

To examine the impact of mass incarceration and specifically school discipline / school-to-prison pipeline on the Birmingham area.

Dialogue Model and Mechanics

LOCATION: Birmingham Civil Rights Institute lecture room

DATE: BCRI / DYS held four sessions in the Fall of 2016. The sessions were:

- History: How did we get here?
- Discipline in the Birmingham School System
- The Economics of Mass Incarceration and the School-to-Prison Pipeline
- The Effects of Mass Incarceration on the Community

Dialogue Format

PHASE 1: COMMUNITY BUILDING

What do you know about the situation between the student at Huffman High School and the School Resource Officer?

PHASE 2: SHARING OUR OWN EXPERIENCES

- How is discipline handled at your school? How are suspensions and expulsions viewed in your school?
- Follow up questions: What is your perception of school environments where School Resource Officers are present?

PHASE 3: EXPLORING BEYOND OUR OWN EXPERIENCES

- Do you believe the discipline given at your school is warranted given the behavior or action of the student?
- Follow up questions: Are punishments and disciplines fairly given to all students? Are some students disciplined more than others? Why?

Note: Facilitators should be prepared to hear a variety of responses to spark discussion.

PHASE 4: SYNTHESIZING

- What do you think can be done to improve discipline issues in schools no matter what they are?

Note: Facilitators should be prepared to address a variety of possible responses.



Educational programming at the Birmingham Civil Rights Institute.

LESSONS LEARNED

MONEY MATTERS

During the above dialogue, the Phase 2 question “How is discipline handled at your school?” inspired a variety of answers from the participants. Students who went to affluent schools, regardless of color, discussed how money and influence have an impact on those who get in trouble. Students whose parents had status or were wealthy seemed to be able to “get away with murder” while students who did not come from that background received regular disciplinary action. Students who went to schools that were not as affluent intimated that any student could be targeted and some in the room had had bad experiences with “unfair” discipline.

A conversation also arose about how sexual assaults and sexual harassment were not adjudicated equally along school lines because of class.

RACE AND DISCIPLINE

The questions that garnered the heaviest responses were: A) “Are punishments and disciplines fairly given to all students?” B) “Are some students disciplined more than others? Why?” The following are highlights from this part of the conversation that came from the students of color in the room:

- A student said she was written up for having a jacket in class.
- A student was written up for closing a book too hard.
- A student was “horse playing” with a friend in the hallway, but the situation was written up as a “gang-related” issue and the two students were suspended for a day.
- Directly after Colin Kaepernick protested the National Anthem, one of the students declined to stand for the Pledge of Allegiance. The teacher told her to get out of her class and not to come back.
- A biracial student had a teacher say to her: “You are really articulate. Are you mixed?”

In addition, with the exception of the teachers, the participants felt that the presence in schools of School Resource Officers (SRO) was problematic. All the participants felt that SROs seemed to target people of color more than anyone else.

PROGRESS COMES FROM COMMUNITIES

The closing question for the session was: “What do you think can be done to improve discipline issues in schools no matter what they are?” Participants stated that building relationships and connections across the board would help improve discipline. They also felt involving the parents in a much more deliberate way would help with disciplinary practices. Students wanted to see more training for teachers and SROs to alleviate bias and wanted their classmates to be more vocal about change in their schools.



A dialogue program with police officers at the Museum of Tolerance.

LOS ANGELES DIALOGUES ON RACE

Site of Conscience

Museum of Tolerance (Los Angeles, CA)

The Museum of Tolerance (MOT) is the educational arm of the Simon Wiesenthal Center, an internationally renowned human rights organization. The only museum of its kind in the world, the MOT challenges visitors to understand the Holocaust in both historic and contemporary contexts and confront all forms of prejudice and discrimination in the world today. Established in 1993, the MOT has welcomed almost six million visitors. Through high-tech interactive exhibits, community events and customized educational programs for youths and adults, the museum engages the hearts and minds of visitors while challenging them to assume responsibility for positive change.

Community Partners

The Social Justice Learning Institute (Los Angeles, CA)

The Social Justice Learning Institute (SJLI) is dedicated to improving the education, health and well being of youth and communities of color by empowering them to enact social change through research, training and community mobilization. SJLI envisions communities where individuals use their agency to improve each other's lives. Core values include privileging the ideas, voice and leadership of our youth and community members, and everyone must be afforded equal opportunity to achieve equitable treatment. SJLI works to build capacity for individuals and communities to advocate for their needs, train and build leaders, and educate and empower youth and community members to identify and rectify injustice. SJLI also develops and manages programs that advance academic, food and environmental justice.

YWCA (Greater Los Angeles)

The YWCA is dedicated to eliminating racism, empowering women and promoting peace, justice, freedom and dignity for all. YWCA advocates for justice and dignity for all people. For over a century, the YWCA Greater Los Angeles (YWCA GLA) has provided housing and supportive services. YWCA GLA is pioneering a model of community centers and housing – co-created with diverse stakeholders – to transform lives, build self-reliance and, ultimately, strengthen communities.

Primary Audience

Middle school and high school students (ages 11-19)

Goals

- Engage in a frank conversation on experiences of race in the US to foster understanding and empathy
- Examine historical and contemporary examples of racial inequity and injustice to gain broader perspectives
- Model dialogue as a means to interact meaningfully and respectfully about challenging issues
- Move people to assume responsibility and take action toward new solutions

Dialogue Model and Mechanics

DATE AND DURATION:

August 2016; 2 hours and 30 minutes

EXTERNAL INFLUENCERS:

Los Angeles is a large, sprawling municipality characterized by rich diversity, a high level of foreign born people (over 130 languages spoken) and approximately half of residents are Latinx. Persistent gaps in educational equity and tense police community relations are defined by LA's racial, socio-economic, and cultural history and context. The Museum of Tolerance program consciously undertook outreach to the diverse communities of LA including underserved and marginalized voices to convene a truthful representation of perspectives. Affinity groups are offered the opportunity to dialogue amongst themselves before joining mixed experience groups. The initial planning meetings with partners at SJLI and YWCA also led to the decision to go beyond dialogue and to leverage the experience as a *Solutions Oriented Space*. The dialogue process provides opportunities for people to listen, learn, and practice problem solving and coalition building together.

Shared Content

Museum Exhibit: *We The People* is an interactive timeline of US history depicting three dimensions: the diversity of the nation and its struggles with oppression; civil and human rights; and the movements of people to fight for justice and fairness.



Dialogue participants discussing race and education.

Dialogue Format

WELCOME, INTRODUCTIONS AND PURPOSE (60 minutes)

Facilitators establish guide-lines based on "HOPE":

- Honesty
- Openness
- Participation
- Escuchando (Listening)
- Confidentiality

MUSEUM EXERCISE

Participants are divided into teams and dispatched to the "We The People" timeline. Facilitators ask them to find examples of inequality and their consequences in society. Questions to consider are:

- How were these injustices addressed?
- Have they been resolved?
- Did your team discover any patterns?

DIALOGUE CIRCLE: FACILITATION ARC (90 Minutes)

- **Mindfulness Moment:** Facilitators conduct a short, guided meditation to bring the circle to a place of clarity and intention. They ask participants to focus inward to find and bring their best self forward.
- **Community-Building:** Facilitators begin with self-introductory warm up questions, "How do you introduce yourself?" and "How would you de-scribe yourself racially/culturally?"
- **Agreements:** Facilitators engage the group in a discussion on the dialogue process and their own roles in it from self, to dialogue, to learning, to possible action. Participants are invited to add guidelines such as:
 - › **Mindfulness:** Paying attention. Being present. Intentional. Being open.
 - › **Self-Awareness:** Internal process. Communication styles and their impact on group dynamics. Self-care.
 - › **Deep Listening:** Active listening skills. Seeking to Understand. Patience. Empathy.
 - › **Sharing Our Story:** Honesty. Vulnerability. Authenticity. Risk taking.
 - › **Learning / Planning Together:** Information and courage to confront/challenge and create change.
 - › **Action /Commitment:** Art. Engage in dialogue. Join a movement. Protest. Lobby. Study. Talk back or "hack" the media. Alternative social media, etc.

BRAINSTORM AND GALLERY WALK

Participants are divided into small groups, convene at a chart, and discuss what they have heard or know about the topic pre-assigned to them on a chart. They write down their brainstormed answers on the chart. Depending on group size and interest at least four of the following topics are provided:

- Race and Education
- Race and Policing
- Race and Mass Incarceration
- Race and Media
- Race and Immigration/Deportation
- Race and Economics/Jobs

After several minutes of brainstorming, participants move to the next chart and add to the list. Each group moves around the room and interacts with other groups – getting to know each other, working cooperatively, and being exposed to the range of thoughts in the room. When each chart topic has been covered by all groups, each group reconvenes at their original chart. The facilitators invite them to review the new ideas that were added to their charts and look for the following themes: privilege, power and resistance. After they discuss it in their small groups, each group reports out.

FULL GROUP DIALOGUE: SOLUTIONS ORIENTED SPACE

Facilitators review the dialogue conversation with participants and ask them to consider focusing on solutions and action. Possible questions include:

- What is structural inequality?
- What are examples we find today? For example: What is the school-to-prison pipeline?
- How are youth impacted in Los Angeles and the world?
- Who or what is responsible?
- What are solutions to these problems?
- What are the roles of allies?
- What resources are available to make this happen?

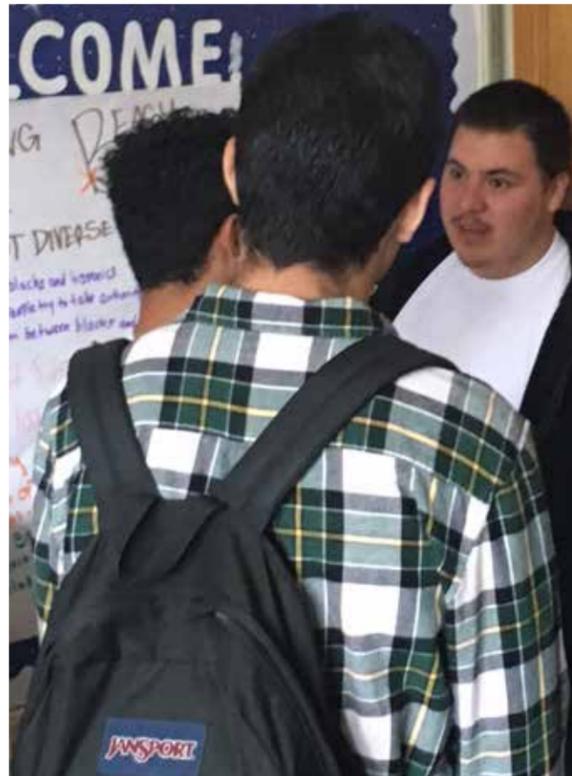
SUMMARY AND COMMITMENTS

Facilitators ask participants:

- What have we learned?
- What commitments are you willing to make as result of this dialogue?

GRATITUDE

Facilitators share and invite gratitude, and invite participants to take part in MOT events or be included in a group of Youth Facilitators.



Youth dialogue participants at the Museum of Tolerance.

EXTENDED ACTIVITIES

- Art, Spoken Word, Theater of the Oppressed: Often language is insufficient as a means of expressing powerful emotions and complicated ideas. Participants are invited to create art which represents a reflection of their thoughts, feelings and aspirations from the dialogue.
- Performance/Display of Art: To encourage wider audience participation in the dialogue, artwork created by participants of this program can be shared via social media inviting further dialogue, and can be exhibited at a special public dialogue event. Museum visitors are invited to view the artwork, participate in open mic, and other creative expressions and share their own thoughts.

LESSONS LEARNED

CONSIDER ENGAGING BOTH HOMOGENOUS AND NON-HOMOGENOUS GROUPS

Since the 2016 election, the country has experienced much intense emotional stress regarding race and its impact on education, policing, mass incarceration, immigration and deportation. The MOT process has been influenced by these developments impacting the conscious outreach efforts and the involvement of youth in the design process.

Dialogue forums provide opportunities for hearing and sharing but are not always perceived as fruitful or particularly effective at solving problems and creating change. For this reason, and perhaps others, MOT often encounters resistance from disempowered groups. Members of the dominant culture may too have reservations or may not see a need. The dialogue facilitation experience was designed to accommodate “race conscious groups” as well as “race unconscious groups” to meet people where they are at and raise consciousness in all cases. By design, separate affinity group dialogues were offered initially as a preparatory stage before planning mixed experience and identity groups. There are heightened emotions in Los Angeles on issues like policing, mass deportation, and the so-called Muslim registry. Much consideration has been paid to establishing a process that acknowledges, recognizes and anticipates the unique struggles, power imbalances, privilege and unconscious bias that might be present among participants in the circle.

YOUNG PEOPLE HAVE DIVERSE UNDERSTANDINGS OF THE TOPICS

Young people have different levels of knowledge and experience with these topics. Their opinions are influenced by class, affiliations, family background, geography and education levels. Gaining a diverse representation, though challenging, is necessary. In some instances, students were unaware that historical inequities have contributed to the current day dynamics of race. Terminology needed to be explained and there were gaps in understanding about the roles of government, private sector and the citizenry.

LOCATION AND LOGISTICS CAN HAMPER EFFORTS TO REACH YOUTH

We also learned that time, transportation and other constraints limit many youths from participating in the dialogues. The size of our city presents a challenge and our intention to provide opportunities for students whose voices may otherwise go unheard means finding ways to include incarcerated youth, those in foster care and others.



Grant School, 6th grade

Image of black and white students in the 6th grade at Grant School in Topeka, Kansas, date unknown.

YOUTH ON EDUCATION IN TOPEKA, KANSAS

Site of Conscience

Brown v. Board of Education National Historic Site (Topeka, KS)

The Brown v. Board of Education National Historic Site is a unit of the National Park Service located in Topeka, Kansas. The National Park Service is a federal agency responsible for protecting, preserving and informing the public about the United States' most precious treasures. The Brown v. Board of Education National Historic Site became a registered national landmark in 1991 and opened as a museum in 2001.

The US Supreme Court decision in *Brown v. Board of Education* (1954) is one of the most pivotal opinions ever rendered by that body. The landmark decision highlights the US Supreme Court's role in affecting changes in national and social policy. The program at the Brown v. Board of Education National Historic Site directly and indirectly discusses the ramifications of public school integration in Topeka, KS and the complexities associated with it.

Community Partner

Topeka Public School District (Topeka, KS)

Topeka Public School District is a hub of inner city schools in Topeka, the capital of the state. Its enrollment currently totals 14,084 students and has been on a steady incline since 2001. The school district holds accreditation through the Kansas State High School Activities Association and is recognized as a certified public school district.

Having been directly impacted by the Brown v. Board of Education Supreme Court decision, the school district offers profound insight into the history of school integration, particularly as many of the schools that adhered to mandatory school integration are static functioning schools in Topeka today.

Primary Audience

High school students (ages 15-18)

Goals

The objective of the dialogue program was to hear from youth about education in the city of Topeka in hopes of facilitating a dialogue where information, ideas and experiences would be shared, learned and retained. Additionally, the purpose of the dialogue was to encourage and support area-high-school students to think critically about how education, incarceration and civil rights impact socialization, prejudice and bias in contemporary society.

Dialogue Model and Mechanics

LOCATION: Brown v. Board National Historic Site

DURATION: 90 minutes

Shared Content

1. *"I sued the school system"* by Prince Era
A critique of contemporary public school systems, the shared content video argues that creativity, innovation and critical thinking should be better incorporated into the academic curriculum. The video is available here: <https://www.youtube.com/watch?v=dqTTojTija8>.

Dialogue Format

Questions and responses were divided into three categories: education, incarceration and civil rights.

PHASE 1: COMMUNITY BUILDING

When people ask you what school do you go to, what do you say and why?

PHASE 2: SHARING OUR OWN EXPERIENCES

When did you first learn that education had significance?

PHASE 3 AND PHASE 4: EXPLORING BEYOND OUR OWN EXPERIENCES AND SYNTHESIZING

Education

- What does education mean to you? (Responses varied but nearly all responses were linked both directly and indirectly to success. Students were then asked to define the meaning of success, and responses varied even more than they did after the initial question was posed.) What is the purpose of education?
- Follow up questions: What is a "good" education? Does the United States Education System have any flaws? If so, what are they? What makes a "gifted" student in Topeka's public school system?



Lowman Hill School, c. 1901
Image of Lowman Hill School in Topeka, KS, circa 1901

Facilitators show the short video *"I sued the school system"* by Prince Era.

Facilitators then ask students "What, if any, of the content shown in the video made you change your mind about education?"

Incarceration

- How many of you have been suspended from school before? (Either in-school suspension or out-of-school suspension) How many of you have been either incarcerated or summoned to juvenile justice court?
- Follow up questions: Of those who have been incarcerated before, how many have ever heard of "the school-to-prison pipeline"? How many of you have a family member that has either been arrested or incarcerated?

Civil Rights

- How are you dealing with an election you cannot vote in? How might you exercise your human and civil rights throughout the remainder of your high school and college career?
- Follow up questions: What role does the Electoral College have and what impact does it make on the US or Presidents?

After the dialogue concludes, participants are encouraged to think about the dialogue.

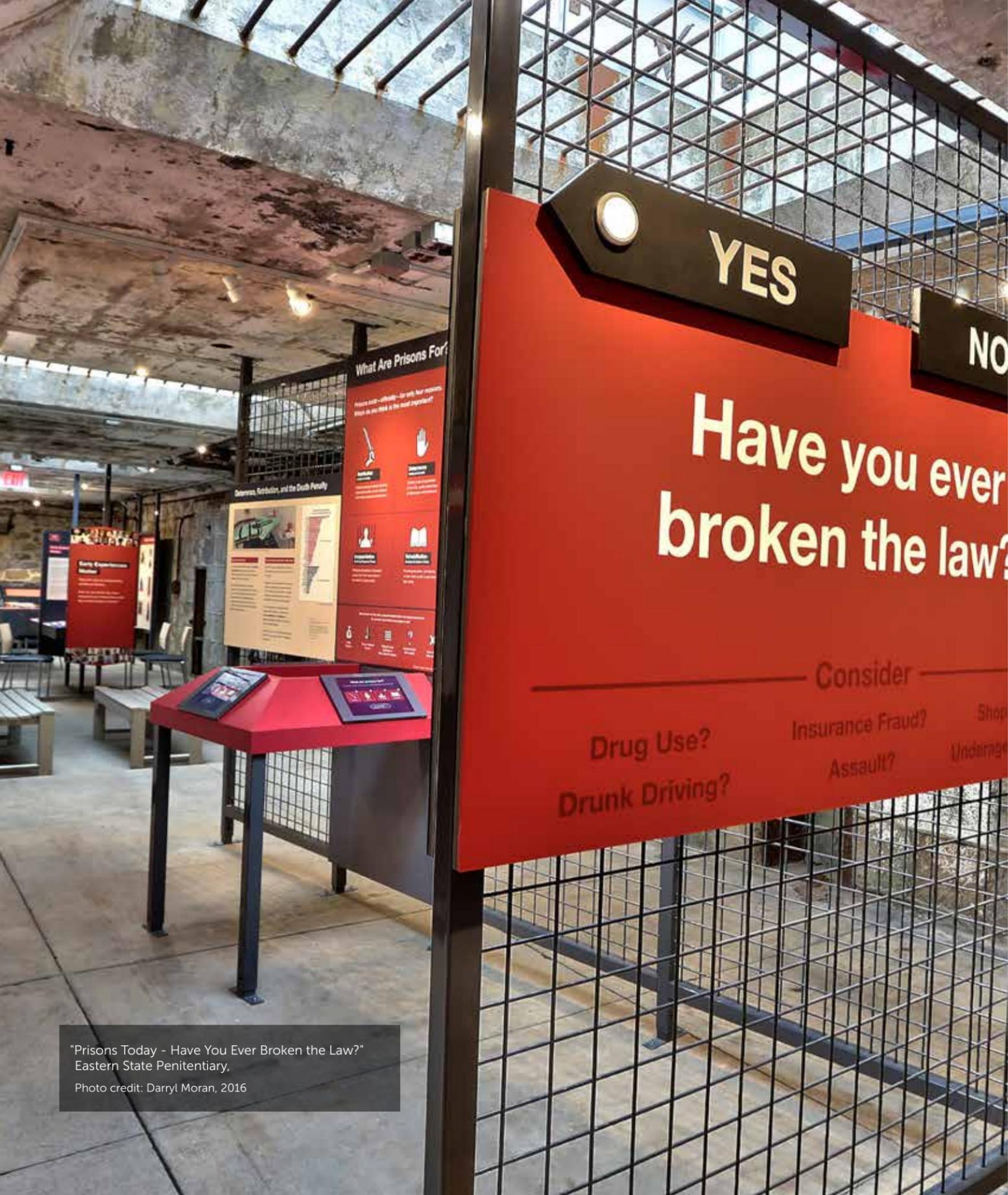
LESSONS LEARNED

ALLOT TIME CAREFULLY

The biggest lesson learned throughout the dialogic program was to plan better for the allotted time. Facilitators had planned to spend anywhere from 3-8 minutes on Phase 1 and 2 questions, but because of the distilled silence and uncertainty displayed among the participants, Phase 1 and 2 questions accounted for about 20- 30 minutes of the total 90 minutes. Facilitators recommend not spending too long on Phase 1 and 2 questions, as they are essentially introductory questions. Phase 3 and 4 questions seized the majority of the 90-minute dialogue.

PHRASE QUESTIONS WISELY

Facilitators agreed that they could have better navigated the dialogue by not allowing students too much "think-time" before responding to different questions. One way to remedy this issue in the future is to re-phrase questions almost instantly after asking them to break-down the meaning of words and to pose questions that specifically address the needs of the participants.



"Prisons Today - Have You Ever Broken the Law?"
Eastern State Penitentiary,
Photo credit: Darryl Moran, 2016

EVALUATION WORKSHEET

By: Conny Graft

Research and Evaluation Consultant

FROM BROWN V. BOARD TO FERGUSON EVALUATION KEY FINDINGS

Overall, the dialogue programs were very successful in achieving the intended outcomes and inspiring participants to think about the issues of education equity and incarceration in the past and the present. In reviewing the over 400 comments shared by participants about why the dialogues were valuable to them and how the experiences impacted them, four distinct themes emerged. Participants said they:

- Became aware of the inequalities related to education and incarceration in the present and the past
- Were able to talk openly and honestly about their experiences
- Realized the value of hearing different perspectives about the topics
- Reflected on their own identity and perspectives

BECOMING AWARE OF THE INEQUALITIES IN EDUCATION AND INCARCERATION

For many of the respondents, this was the first time they became aware of the structural inequalities that exist in education and incarceration. While awareness and knowledge related to the topics of education equity, incarceration and civil rights may seem very basic, they are the first steps that lead to change.

BEING ABLE TO TALK OPENLY AND HONESTLY

In a world where so much of our conversation occurs over social media, the experience of talking to other people in person and especially about a difficult topic was greatly appreciated. Participants valued having a safe place to talk openly and honestly about their experiences and opinions. As one participant said, "I got to share my voice."

REALIZING THE VALUE OF HEARING DIFFERENT PERSPECTIVES

Respondents also talked about the value of hearing others' perspectives and, when need be, learning to agree to disagree peacefully.

REFLECTING ON MY OWN IDENTITY AND PERSPECTIVES

Participants also commented about how the dialogue experience provided an opportunity to reflect on their identity and perspectives.

INSTRUCTIONS:

Fill in the name of your museum and your program before your program begins.
Fill in all the blanks in the questions listed below before you print this survey.

(Fill in the name of your museum) Survey for _____
(Fill in the name of your program)

1. Please rate each of the following statements below:

	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
A. I learned about the structural inequality related to: _____	1	2	3	4	5
B. I learned new information about _____	1	2	3	4	5
C. I am thinking more critically about my own assumptions related to _____	1	2	3	4	5
D. I learned how important it is to know the history of _____ in order to understand what is happening with _____ today	1	2	3	4	5
E. I have an increased awareness of resources related to _____	1	2	3	4	5

2. Please share comments you have about any of the items above.

3. Please rate each of the following statements below:

	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
A. I am inspired to learn more about past and present issues related to _____	1	2	3	4	5
B. I am inspired to think about my role in resolving issues related to _____	1	2	3	4	5
C. I feel empowered to share what I have learned about the issue of _____	1	2	3	4	5
D. I feel validated that I have the right to my own feelings about _____	1	2	3	4	5

4. Please share comments you have about any of the items above.

5. Please rate each of the following statements below:

	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
A. I have reconsidered my perspective on _____	1	2	3	4	5
B. I have thought about aspects that I never thought about before, including _____	1	2	3	4	5
C. I have become more aware of the need to really listen to others with diverse perspectives about _____	1	2	3	4	5

Please share comments you have about any of the items above.

6. I would recommend the program to others:

- Strongly Disagree Disagree Undecided Agree Strongly Agree

7. For me the dialogue program was (please circle one of the numbers on the scale below):

1 2 3 4 5

Not Valuable Moderately Valuable Extremely Valuable

8. Please tell us why this dialogue program was or was not valuable for you:

9. Please tell us about yourself:

10. Gender: Female Male Do not identify

11. Age: 12–14 15–17 18–21 22–25 26–35
 36–45 46–55 56–65 66+

12. Which of the following reflects how you self-identify?

- Asian/Pacific Islander Native American
- Black/African-American White/Caucasian
- Hispanic Origin Refused/Decline to Answer
- Mixed Race

Often some of the best insights and suggestions come after you have left the program. We would like to gather some additional feedback about this program after you have had more time to think about the experience. Your feedback will help us find ways to improve the experience for other participants.

Would you be willing to take a 10-minute survey online after you get home? Your email address will remain confidential and will only be used for sending you an invitation to the survey. As a token of appreciation for your additional feedback, your name will be entered into a drawing for a \$40 Amazon Gift Card.

Email address: _____

Thank you so much for giving us your feedback.



National Civil Rights Museum, the site of the assassination of Martin Luther King, Jr..

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#BrownToFerguson